28 1957

McFerrin And Rise Stevens Co-Star At Stadium Concert

BY CARL DIXON

NEW YORK CITY — (ANP) — Stadium Concerts Inc. Music fans were treated with fine taste last evening to a splendid concert performance of Bizet's opera "Carmen." The singing principal cast was drawn from the Metropolitan Opera and included Rise Stevens, mezzo-soprano, the "Met's" foremost Carmen; Richard Tucker, tenor, as Don Jose; Laurel Hurley ,soprano, in the dual parts of Micaela and Frasquita; Helen Vanni, Mezzo-soprano, as Mercedes; Robert McFerrin, baritone, the first Negro to become a regular member of the "Met's", as Escamillo; Charles Anthony, tenor, as Remendado; Calvin Marsh, baritone, in the double role of Dancaire and Morales, and Louis Sgarro, bass as Zuniga.

The organized choir of Margaret Hillis, that makes a specialty during each concert season of familiarizing the city's music-lovers with infrequently heard master oratories and grand operas in concert form, took over the chorus parts.

From the brilliant and familiar prelude to the ominous passages in Act 4, attendant Carmen's death through stabbing, the large audience sat enraptured, only punctuating its silence with intermittent, enthusiastic applause. There were the dainty Street Boys and Cigarette Girls choruses followed by Carmen's world-famous "Habanera"; the Don Jose-Micaela duet ;and Carmen's flirtations aria Seguidilla to Don Jose.

In Act 2 came the popular Toreador Song, the lightning, fascinating mixed quintet; and Don Jose's tender "flower" aria.

Act. 3 contained the Card Deck trio, telling Carmen of the death that is to befall her, and Micaela her unsophisticated rival, in her aria.

28 1957

Chuck Willis Stricken

Ulcers Send Noted Singer To Hospital

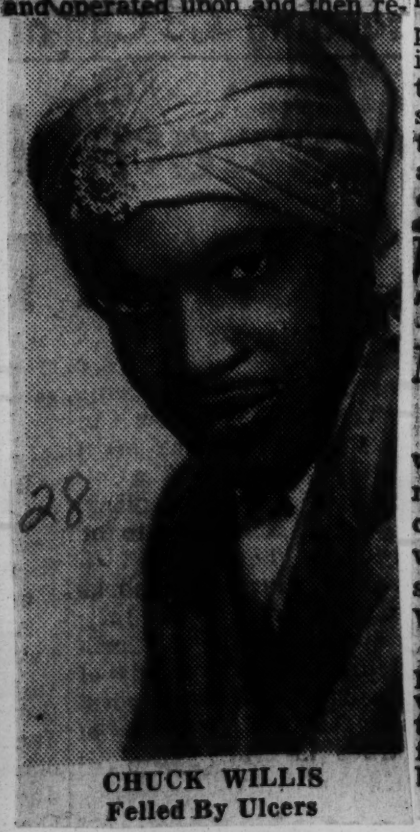
VALDOSTA, Ga. — Singer Chuck Willis was confined to Pine View hospital here for five days when he was felled by a severe stomach attack that medics diagnosed as "bleeding ulcers." This cut short his one-night tour in which he was setting boxoffice and attendance records throughout the South.

Willis, who's best known for his Atlantic record hit, "Cee Cee Rider", complained of feeling ill in Tampa, Fla., and upon his road manager's advice checked into Pine View. He was given medical treatment and operated upon and then released with the warning to "take it easy" until they healed.

• • •

AN AFTERMATH of his illness was a dance at the Flamingo Club in Savannah, Ga., where 3,000 people had gathered to hear him sing. When the promoter informed them he was ill they grew restless and a minor riot took place as hundreds demanded that they be refunded their $2 admission fee.

Local Savannah disc jockey Rockey Hodges said that it was the first case he knew of where a crowd rioted because the main attraction had failed to put in an appearance, whereas in the past most rumbles of this type take place when the star is on stage. Willis said that he intended coming back at a later date and play the six dates he missed because of his stomach.



CHUCK WILLIS
Felled By Ulcers

Boston Symphony To Have First Negro Member

Boston, Oct. 2 (AP)—A Negro will be playing with the world-renowned Boston Symphony Orchestra for the first time Friday when the group starts its 77th season, it was announced Wednesday.

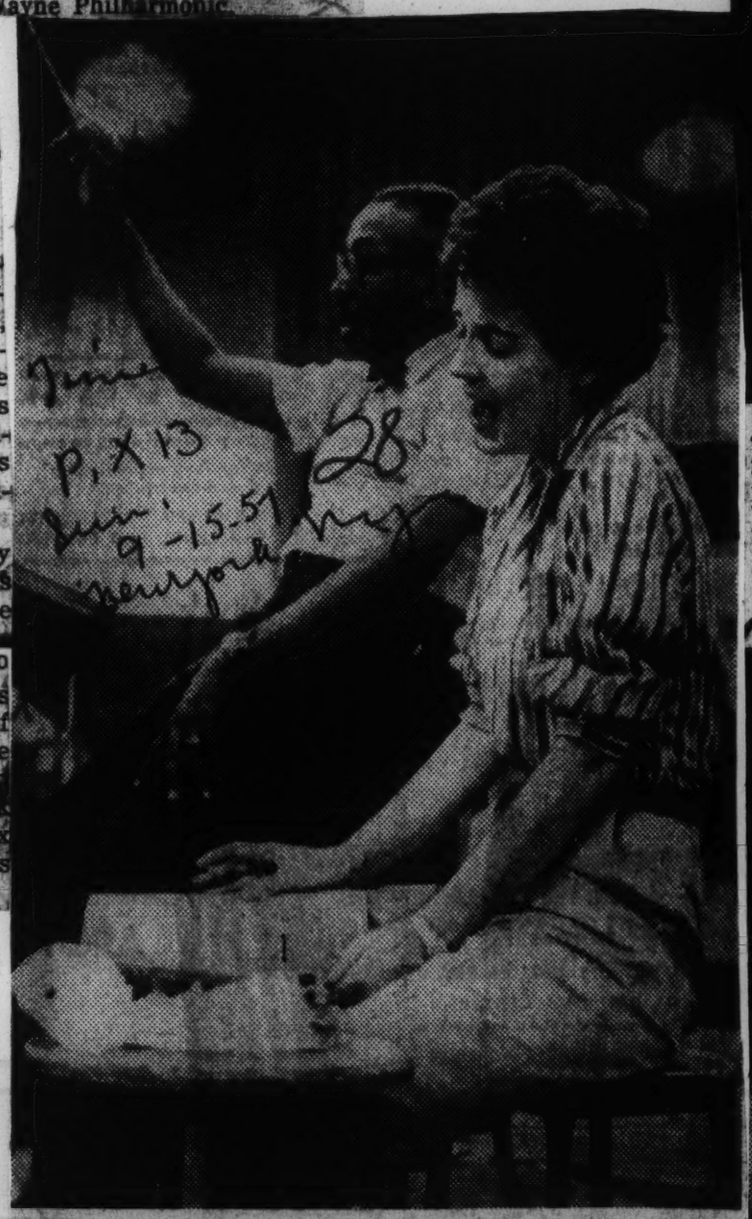
Ortiz Walton, 30, double bass player, won the right to play with the orchestra in competition with 30 other contestants for two vacancies in the double-bass section.

Walton previously played with the Buffalo Philharmonic.

Competition for the two spots was held before conductor Charles Munch and a group of symphony men sitting as a committee.

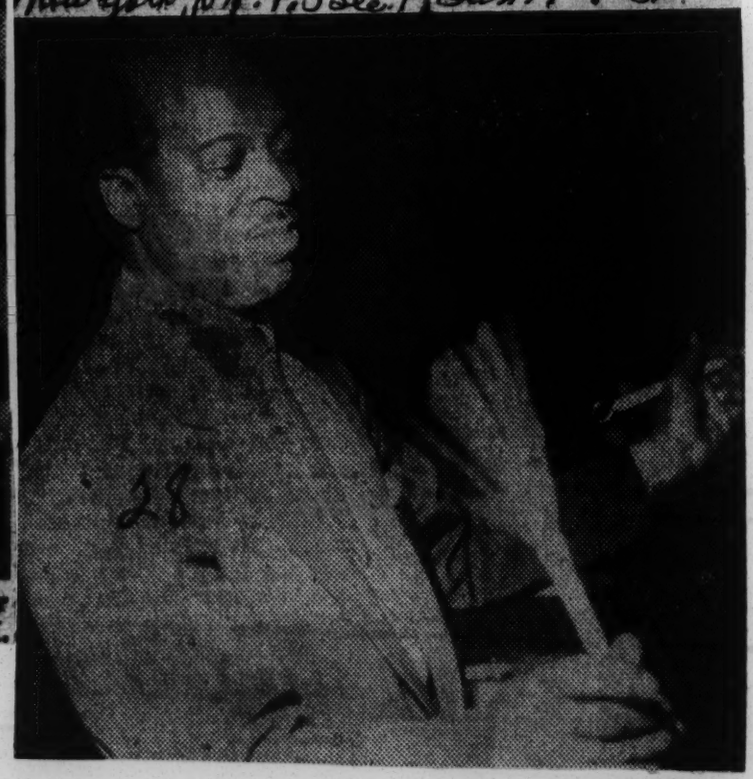
The other double-bass spot went to Leslie Martin of the Seattle Symphony.

The orchestra also broke precedent by having a woman in the string section for the first time. She is Winifred Winograd, cellist, formerly with the Fort Wayne Philharmonic.



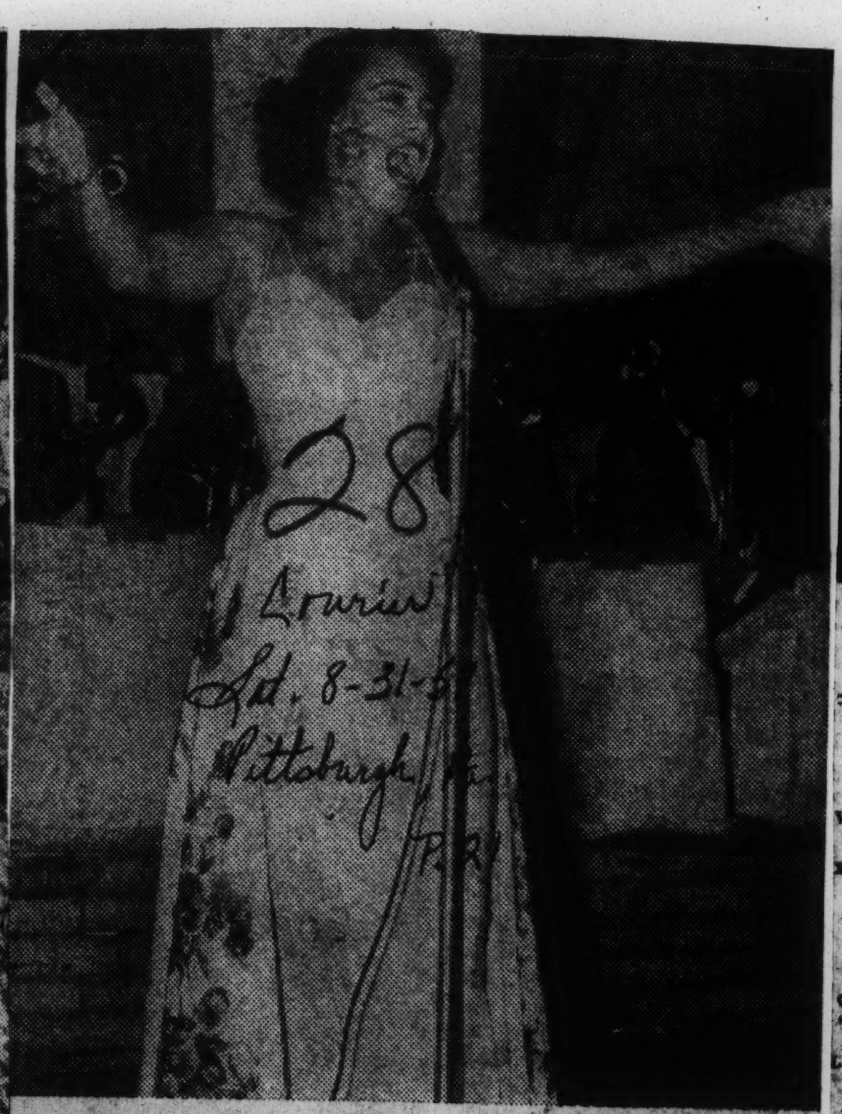
POLLY BERGEN—The singer rehearses with Luther Henderson Jr. for her N. B. C.-TV show Saturday at 9 P.M.

JAZZ AT THE PHILHARMONIC—Norman Granz' famous troupe of jazz virtuosos will arrive at Carnegie Hall on Saturday for a one night stand. Among them are trombonist J. J. Johnson, drummer Jo Jones and tenor sax player Stan Getz. The concert begins at 8:30 p. m. and will be repeated at midnight.



28 1957

MUSIC MAESTRO, Prof. James Alvin Mundy, second from left was honored with a testimonial musical and banquet at Olivet Baptist church Monday evening, August 12. Left to right are Mrs. Lena Morgan, president of the Senior choir which the well known musician directs; Prof. Mundy, the honoree; Mrs. Grace Bonner, Mrs. Earner L. Mayes, general chairman, and Mrs. Oceola Sims, program chairman. Photo by Howard Pulley.



Subbing for Sarah—Sallie Blair got the break every young performer dreams of when she was called to substitute for ailing Sarah Vaughan at the Starlight Room of the Waldorf-Astoria. Sallie was well prepared for the occasion, since she's been working on a new act under the coaching of beau Sammy Davis Jr. Waldorf patrons cheered her performance, and a date of her own at the swank hotel is now in the offing.

IN RECITAL — Lawrence Mellon, who plays Tuesday in Carnegie Recital Hall.

New York Mg.

Washington Square Park South, 3 and 5 P. M. Director, Maurice Peress. Program of works by Mussorgsky, Gabrieli, Pezel, Hindemith and Purcell.

28

VIVIAN WEAVER, harpist, Concord Memorial Hall, 833 Marcy Avenue, Brooklyn, 3 P. M. Benefit concert.

XAVIER SYMPHONY ORCHESTRA, St. Francis Xavier, 40 West Sixteenth Street, 8:30 P. M. Conductor, Vincent La Selva. Admission free.

Italian Woman in Algiers Overture ..... Rossini
Symphony No. 7 ..... Beethoven
Excerpts from La Forza del Destino ..... Verdi

Jun. 9-22-57

TUESDAY

LAWRENCE MELLON, pianist, Carnegie Recital Hall, 8:30 P. M.

Toccata in D ..... Bach
Fantasy in C minor (K. 475) . Mozart
Appassionata Sonata ..... Beethoven
Sonata No. 2 ..... Hindemith
Ballade in G minor; Mazurka, Op. 14, No. 4; Polonaise, Op. 53 .... Chopin

NANCIAN FECHTIG-HORNOWSKI, organist, Long Island Institute of Music, 78-39 Parsons Boulevard, Flushing, Queens, 8 P. M.

RHYTHM AND BLUES TO RESOUND FRIDAY

Commercial Appeal

Two Shows At Auditorium, At 6:30, 9:30 P.M.

Rhythm and blues hits, sung by the stars who made them best-selling records, will resound Friday night in the Auditorium's North Hall in two performances, the first, at 6:30, for the white audience, and the second, at 9:30 for Negroes.

Headlining the cast of 100 will be such "name" soloists as Clyde McPhatter, Lavern Baker, Chuck Berry, young Frankie Lymon and "Crying Tommy" Brown as well as harmony groups like The Bobbettes, The Drifters, The Spaniels and the duo, Johnnie and Joe.

LaVerne Baker

McPhatter got into show business as a boy soprano, but never won much notice until after his discharge from the Army when he recorded, "Seven Days," which jumped to the top of the best-seller lists within a few weeks.

Mon. 9-23-57

The long-time favorite, LaVern Baker, is rated one of the top blues singers in America whose first smash hit, "Soul On Fire" was quickly eclipsed by her sensational, "Jim Dandy."

She will share the spotlight with the guitar - playing song stylist, Chuck Berry, of "Maybelline" and the movie, "Rock, Rock, Rock" fame; young Lymon, a composer, singer and poet all at the age of 14, and "Crying Tommy" who recorded the hit, "Honky Tonk."

The Bobbettes are a group of five teen-agers, the oldest 16, whose recording of "Look To The Stars" and of "Mr. Lee" are reaching new peaks in poll popularity every week.

Another group of youngsters on the program are the five Spaniels, who make unusual sounds by using two tenors, instead of the usual one, in their quintet. Their latest hit record is "Everyone's Laughing."

The Drifters, a quintet too, have recorded such best - selling discs as "Hypnotized," "Fools Fall In Love," "Adorable" and "Drifting Away From You."

Johnnie and Joe's duet hits include, "Over The Mountains," "My Baby's Gone," "There Goes My Heart" and "It Was There."

Harold Cromer will be master of ceremonies Friday night and the orchestra will be led by Paul Williams, who wrote "The Hucklebuck."

Reserved seats for both performances, priced from $3 to $1.75, are on sale at the Central Ticket Office in Goldsmith's.

Anne Wiggins Brown

One could easily write a book on this former Baltimorean and her Norwegian husband Thorlief Schjelderup. He is known all over Scandinavia as its most famous ski-jumper. Of course, Frau Anne B. Schjelderup is famed throughout Europe and South America.

To buy one of her many European recordings—you have a great task before you. Her recordings sell out soon after release. And the stores, which do retain a few of them, hold them for V.I.P's (Very important people who may be visiting their countries).

Although now more Norwegian than American, Anne still carries fond memories of the many friends she had in Baltimore and the States.

I met only two of her children, Paula and the baby girl who is about 5 years old. The two boys are in Finland on a bicycle tour and return next month. Anne, herself, leaves soon for a 6-week concert tour of Finland.

ANNE'S HUSBAND also tours Europe, giving lessons and demonstrations in ski-jumping. I was told that many of his students have won top honors in Europe.

At this time, he was nursing a sprained ankle. The couple is known throughout Europe, I am told, for their devotion to each other.

For two teachers at Douglass, Anne sent special felicitations. She told me to tell Miss Nellie Buchanan, her mentor in the Mask and Wig Club, that the silver fork and spoon the club gave her for her first child Paula, is now being used by her youngest girl.

She made me promise I would plant a nice kiss on Nellie's cheek for her. This I hope to do and will consider an honor, if there are no objections from Nellie and my wife.

Anne sends another special greeting by me to Chippy Taylor, her former art teacher.

Anne's popular numbers here are those from Porgy and Bess, Negro spirituals—"A City Called Heaven" and "Hold On." She has done a number in Italian and German.

* * *

WHILE DOWNTOWN today, I met Paula. She was carrying a bag full of books she had

ANNE W. BROWN

I was thrilled to meet one of my former students. Anne invited in some other Norwegian friends and entertained us in Norwegian style.

There are four children in the family. Paula, the oldest is known to many Baltimoreans. She is almost ready for high school graduation.

read, to sell, and buy more books with the change. Here's a genuine case of parents training children to be frugal and thrifty. 'Twas a beautiful day and Paula and I discussed "How peoples in other countries do superior things in un-American ways."

What we were driving at was a criticism of those Americans who feel that the only way to do things is like the Americans do them. And she put it so nicely—Tell Americans to come out of the suburbs and visit around the world.

* * *

ANNE IS listed in the telephone directory of Olso as Brown, Anne—sanger (singer).

I called her soon after arrival in Olso and was cordially invited out to her villa located in one of the suburbs of Olso. I took a taxi out there since I was unfamiliar with the city. The digits on the meter just kept going around and around the clock.

But when the driver pulled into the lane leading to the Schjelderup home, I thought I was in the Greenspring Valley of Maryland.

Anne and Thorlief were playing on the lawn in a swing—two love birds.

It is a "Home, Sweet Home," which in decorations and style and motifs reflects exquisite artistic taste.

Negro Musical Has Frail Plot

By WILLIAM PEPER.

"Simply Heavenly," the Negro musical folk comedy by Langston Hughes and David Martin that had been delighting customers up on W. 85th St. until it ran into trouble with the license commissioner and the Fire Department, moved downtown to the Playhouse last night. Although it was hopefully greeted by an audience that abounded with good will, the amiable little show seemed rather frail in the harsh glare of Broadway.

Basing his work on his several books and newspaper columns about a Harlem Everyman, Jesse B. Semple, nicknamed Simple, Langston Hughes has written passages of authentic dialogue that express the wistful protest and comic resignation of his characters.

Lighthearted Approach.

The cast for the most part is talented and hard to resist. Some of the scenes are genuinely amusing and a couple of the songs have a nice, bluesy lilt. Best of all the whole approach to the Negro and his problems is refreshingly unpatronizing and lighthearted. The Negroes seem to be laughing at themselves as well as at the whites.

Why then is the show a disappointment?

A pretty Negro girl sitting next to me remarked, "We get things in this show that you couldn't possibly react to."

Maybe so. But private jokes aside, Mr. Hughes still hasn't written much of a play, whether folk or any other kind. Although he has come up with some wry comments, his characters have no real depth and his story, what there is of it, is based on a tiresome little situation.

Simple has been going with a pure girl named Joyce for three years but hasn't married her because he can't get a divorce from his estranged wife. Instead he lives in a rooming house and hangs out in Paddy's Bar.

Good and True and a Bore.

Joyce protests endlessly, in scene after scene, about his failure to marry her and about his colorful companions in that awful saloon. Joyce is good and true but she's a bore.

Simple's life is further complicated by the persistent attentions of Zarita, a standard musical comedy siren who would be a bore too if she didn't have such a good figure.

Then there is a rake named Melon who is chasing a hearty dame called Mamie. Their romance is equally repetitious but they are fun to have around, thanks to Claudia McNeil, as Mamie. She has a wonderful way with a comic line and an irresistible personality. She has a fine, deep singing voice, too, and breaks up the second act good and proper with the best sing, "I'm a Good Old Girl."

The rest of the songs are pleasant enough but they don't have the lift that would carry them through a Broadway house.

Melvin Stewart plays Simple with persuasive sincerity that helps a great deal toward making the character interesting. Marilyn Berry does as well as anyone could with the role of Joyce.

Anna English, the only major cast change from the uptown production, makes a flashy Zarita and John Bouie is unflaggingly brash as Melon.

Raymond Sovey has designed new sets for the downtown production and his barroom scene is particularly attractive.

The people in "Simply Heavenly" do their best to be l[illegible] but that story just refuses to budge.

28 1957

Re-Writing America's Folk Music

Advertiser Thurs 8-1-57 Pt 1-A
Montgomery Ala

Some Of Our Best Loved Songs Are Being Corrupted By Inverted Bigotry, Writer Says, And We Are Copying Russia In Denying Reference To Our Past

JOHN PEARCE IN THE LOUISVILLE COURIER-JOURNAL

I WANT to add my voice to those of Congressman John Watts and Florida's Gov. Collins in their protest against the butchery of our songs by the TV networks in the name of racial justice. Racial justice is fine, but this thing is getting ridiculous.

The networks, you have probably noticed, have been rewriting our songs to delete or change any reference to colored people, dark people, Negroes, darkies or mammy. They now propose to re-write the music of Stephen Collins Foster in order to avoid possible offense to the Negro.

I feel I need make no apology for my attitude toward the Negro race. Though reared in the South by Southern parents, I have worked for all of my mature years for social, economic and legal justice for Negroes, for integration in public facilities including the schools which my children attend. My children have been reared free of prejudice and without having heard the derogatory terms for Negroes that I knew as a child.

DECENCY AND HONESTY

But Christian treatment of fellow citizens does not require the distortion of our musical history, and that is what is being proposed. Certainly, the Negro is not the one who should feel shame for the era in our history when colored men were slaves. On the contrary, they should be inspired to be reminded, by songs about "darkies" and "mammy," of the tremendous progress they have made in their fight for dignity and equality.

In our growing sensitivity, I fear we are losing our sense of humor. The difficulty in finding villains for plays and stories is well-known. The bar associations rise in fury if a lawyer is shown as a shyster on a TV play. The AMA would turn purple if a doctor is depicted as an abortionist or butcher. Bankers find it hard to defend fictional bankers.

Yet no one can deny that some lawyers are shysters, that some doctors perform illegal or sloppy operations or that our prisons boast scores of former bank officials who dipped into the vault. Neither can we deny that there was a time in our history when people referred to "niggers" and "darkies," "mammy" and "pickaninny."

Already we have lost many of the literary and musical reminders of our past as a frontier, melting-pot nation. The Indians is completely noble. Only Jewish comedians can tell Jewish-dialect stories, or even stories reflecting the rich humor of the Jewish people. Our humor is being fast restricted to Scotsmen, lecherous Frenchmen and white Southerners.

I doubt that anyone would propose to re-write our history, Russian fashion, so that the letters of Jefferson and Washington no longer refer to slaves, "darkies" or "niggers," as they do. I doubt that we would censor the speeches of Lincoln to delete references to "colored people." We still present performances of Shakespeare in which actors denounce the "accursed Jew." Why, then, corrupt Stephen Collins Foster's works that speak in the idiom of that era?

OLD NON-CAUCASION JOE

Surely, there is nothing hostile in the treatment of the Negro in our folk songs; patronizing, perhaps, but not inimical. There is warm sympathy for Old Black Joe. He is not only a Negro. He is a man, grown old and tired, and given to long hours of sitting on the porch, thinking of friends and times now gone. Would he gain dignity if he heard those "gentle voices" calling Old Afro-American Joe, or Old Non-Caucasian Joe? I think not.

Throughout our history we have written songs that seem strange or even embarrassing by hindsight. We have written songs in which the banker oppressed the widow, in which mill bosses were tyrants, in which the rich forced the poor into the lower decks where they'd be the first to drown, in which bosses killed miners and in which men of wealth corrupted the virtue of working girls. Or tried to.

We've sneered in song at British, French, Japanese and Germans who are today our allies. We have penned songs, stories and poems speaking more patronizingly of Mexicans, Chinese and Fuzzy-Wuzzies than of Negroes. The former has long been a butt of joking song and story.

Are we now to go back and re-write all this, striking out the identifying words that give it historical meaning, and substitute the meaningless terms "men" and "people" to falsify the picture? I, for one, hope not.

MEANINGLESS WORDS

We distort our American history cruelly by singing "People all work on the Mississippi while other folks play." That is as silly as it is meaningless. But there is a deep and powerful note of protest against an unfair order when a man sings,

Niggers all work on the Mississippi,
Niggers all work while the white folks play.

It is a cry out of a time in our history when men struggled against the basic unfairness of a social order that made him "tired of living but scared of dying." It is this note of protest, of suffering a body "all tired and wracked with pain," and yet feeling a deep sense of futility that makes *Old Man River* one of our finest songs, the song of a people chafing at chains and yearning for the sun.

I was listening to television the other night when a singer began that old favorite, *Basin Street*. It was a street, he said, where "the elite always meet."

That's not the way the man wrote it. He wrote that Basin Street is a street where all the dark and light folks meet—a place where, under the spell of good music, racial boundaries melt and people enjoy themselves together.

If you can't say that in a song, what can you say? Indeed, isn't that just what the Negro is arguing today—that if we will all just relax and be human beings, sons of God, instead of special categories of humans, we will get along all right?

Have we reached the point in our sensitivity when we can no longer even admit that some people are darker than others?

TIMES, SONGS CHANGE

We no longer write songs in which Negroes sing "dat's de way it am," because Negroes do not talk like that today. We do not cast Negro actors solely as buffoons or lackeys because they are no longer regarded as such. We no longer refer to them as "darkies," or "mammies."

But there was a time when we did. Songs depict those times, songs like *Old Kentucky Home, Carry Me Back To Old Virginny, Camptown Races, Old Black Joe, Darling Nellie Gray, Without A Song,* and *Old Man River.*

To change these songs would distort history in the same way the Russians now corrupt their history by re-writing the books each time a dictator falls to make him appear villain or hero according to the prevailing policy.

Let's not do that. If a song can't be sung the way it wwas written, and give a true picture of its times, let's leave it off the air. To change it will not only corrupt the record and the true picture of America's past. It will rob us of some of our most familiar and beloved folk music.

28 1957

Music: Jazz in the Park

Times 7-26-C

Small Groups on Bill at Wollman Theatre

New York

By JOHN S. WILSON

JAZZ took its turn on the stage of the Wollman Memorial Theatre in Central Park Tuesday night. It followed a misfired effort at musical comedy—"Rosalie"—and Cab Calloway's better planned night club show.

Jazz came well armed, for the presentation, entitled "Jazz Under the Stars," featured several of the most consistent and polished of today's small jazz groups.

The bill included the Erroll Garner Trio, George Shearing's Sextet and the Gerry Mulligan Quartet, as well as singer Billie Holiday and such unassociated instrumentalists as Lester Young, Miles Davis and Sonny Stitt. The program is scheduled to continue, nightly for the next two weeks, subject to occasional substitutions.

Thurs 7-25-57

Since consistency is the hallmark of most of the performers involved, their playing followed a relatively predictable path, Mr. Garner poured on his highly effective and dramatically calculated romanticism, expressing his pleasure at his own efforts by mooing like an unmilked cow. There were moments when he became so carried away that he all but drowned out his piano.

Mr. Shearing also worked himself up into a personal frenzy during his solos, although his sextet swings more politely and properly than does Mr. Garner's trio.

Mr. Mulligan's Quartet, which is, on the surface, more prim and reserved than either the Garner or Shearing groups, managed to dig a little deeper emotionally. The interplay of Mr. Mulligan's baritone saxophone and Bob Brookmeyer's valve trombone has become one of the more subtle joys of jazz. They were working together extremely well Tuesday night, brooding pensively through "My Funny Valentine," bursting into sweeping bravura statements on "Birth of the Blues" and rattling somewhat breathlessly through the fast intricacies of a tricky

Erroll Garner

arrangement of "Bernie's Tune."

Mr. Stitt, a tenor saxophonist, and Mr. Davis, a trumpeter, working together with a rhythm section, gave the program a rather placid opening, and Mr. Young, a dwindling shadow of the striking saxophonist he once was, got the second half of the bill started in much the same way. But then Billie Holiday appeared, phrasing with canny skill as she carefully picked her way through several stalwarts of her repertory—"Nice Work If You Can Get It," "God Bless the Child" and "What a Little Moonlight Can Do" among others.

It was in general soundly planned and cleanly played jazz. There was nothing that was adventurous and nothing that was compellingly exciting. But it had the great merit of being carefully organized from start to finish, so that the performers moved off and on the platform with a minimum of confusion. This is so unusual in the world of jazz concerts that it is worthy of high commendation.

The bill also included a dance team, Mr. Conn and Mr. Mann, who tap-danced, accompanied by a trio of jazz musicians. They were good tap dancers but they left unanswered the question: what is a jazz dancer?

Floridians Protest Radio-TV Ban On Words Of Old Song

Advertiser Tues 7-23-57 P.4 b

Montgomery, Ala.

WASHINGTON, July 22 (AP)—Two Florida Democrats protested in the House today against what they called a radio-TV ban on the singing of words like "Massa," "Mammy" and "Old Black Joe."

"This means that the Florida state song, Way Down Upon The Suwanee River,' can no longer be sung on the networks," said Rep. Billy Matthews. Rep. Robert L. F. Sikes joined in the complaint.

Matthews said he has asked the presidents of three major radio and television networks what authority they have to rewrite history.

The networks explained last week that they feel the words are offensive to a large segment of the people nowadays. They try to select other words that won't spoil the theme of the lyrics, such as "Chillun" for "Darkies." It's not a rule in the industry, they said, but rather part of an unwritten code.

"If some pressure group can demand that words written by Stephen Foster many, many years ago can now be changed," Matthews asked, "who knows what step will next be taken?"

"This action, if it be true, in my opinion is the same diabolical type of treatment that Hitler gave history in Germany. Perhaps some pressure group in the future might insist that the facts about George Washington be changed to suit that particular group's feelings.

"One of the great contributions that Negroes have given to America has been the folk songs that have been written through the years. I am sure that the members of that race in my own particular congressional district are proud of this tradition and do not want any part of what seems to be a minority effort to change the words in these beautiful old songs to comform to the ideas of pressure groups."

Sikes said that "in a great country like America where censorship of every kind is deplored, this action on the part of the networks is in my opinion absolutely inexcusable."

He asked the House to "exert every action necessary to cause this disgraceful censorship on the part of networks to be rescinded immediately."

Elvis Presley's start with Negroes in Memphis told

Wed 7-17-57

Indiana P.4 a

MEMPHIS — Elvis Presley was described as a "poor boy, as poor, or poorer than we were", who "lived around the corner from the playground" and since the neighborhood was predominantly Negro . . . played with Negroes "all the time", by Fred Lackland, 17-year-old Booker T. Washington high school senior.

"We used to play sandlot football" at which Elvis was "a bit slow", some six or 7 years ago, according to Lackland.

"It was before the world even knew an Elvis Presley existed."

Lackland recalled the singer's interest in music then. . . . "He had an old beat-up guitar he would pick for us when we were on a sandlot playing football. He was 'pretty good' with a guitar" even then, Lackland recalls.

The high school youth also recalled when "Elvis and B. B. King . . . rhythm and blues artist, were picking guitars together down on Beale street in their 'hungry days'."

Honor J. Wesley Jones At Luncheon August 23

Defender Chicago, Ill. Sat. 7-22-50

By THEODORE C. STONE

The arch-dean of choir directors and master of the baton, Prof. J. Wesley Jones, the esteemed minister of music at Metropolitan Community church, is slated for another honor of distinction when he attends the annual luncheon on Friday, Aug. 23, sponsored by the Chicagoland Music Festival committee, Dr. Philip Maxwell, director.

The noted Southside musician, director and cultural leader now in his 35th year as musician in charge at the famed church, received the official invitation from Dr. Maxwell to be one of three honorees at the monumental occasion which is to be held at Conrad Hilton hotel's grand ballroom.

Along with Prof. Jones, Mrs. J. Wesley Jones, who has been invited to share this honor with her distinguished husband, will be two other outstanding Americans, Ferde Grofe, composer and creator of the beloved "Grand Canyon Suite" and Dr. Dudley Crafts Watson, authority on art and professor at the Art institute.

DYNAMIC LEADER

Prof. Jones, one of the country's most dynamic leaders of song, became associated with the Tribune sponsored music event at its inception and has directed large choruses ranging from 500 to 1,000 voices for all but one of these annual festivals throughout the past 28 years.

His contribution to the festival has long been recognized by the director of the spectacle as an invaluable asset to the program and thousands of music lovers have applauded him to the heavens at Soldier field.

In the musical extravaganza, his chorus has usually sung "spirituals" and American "folk songs" contributing conspicuously to the musical creation of his native America.

LED CHOIR

The beloved music director has led his choir in such favorites as "Balm In Gilead", "Steal Away To Jesus", "It's A Me O Lord", "O Southland", "Standin' in de Need of Prayer" and has brought great dignity to this music.

As a matter of fact Prof. Jones has not only won a great following from the Chicagoland festival, but has led his choir, which he directs regularly, to concerts in Orchestra Hall, which he helped to build more than 50 years ago when he was quite a young man.

According to his story, shortly after he arrived in Chicago after leaving Walden university in Nashville, Tenn., where he received most of his education, he came to this city to continue his music study and found employment as a contractor's helper.

His work was hauling concrete in a wheelbarrow for the foundation of the now world famous Orchestra Hall, home of the Chicago Symphony Orchestra, and leading recital place.

Little did he know then that he would mount the podium to conduct his own choir in this place. Well, he did and the first time was a thrilling event, one that he has written down in his book of memories never to be erased.

Along with music and the growth of art concept in Chicago, Prof. Jones has been a member of the Defender family having been a close friend and associate of the founder and publisher, the late and beloved Robert S. Abbott.

BILLIKEN FESTIVAL

He has often cooperated with the organization in its many promotions and is director of our Annual Bud Billiken Easter Music festival, was winner of a recently sponsored Choir Director's contest winning a cash prize and a handsome director's robe with other prizes.

He will be seated at the guests' table in the Conrad Hilton hotel on Aug. 23, and at his side will be the charming Mrs. Jones, one of the Professor's most ardent fans.

Dr. Maxwell informed the choir leader that he would be expected to make a four or five minute response at the luncheon, and that the entire staff of the Festival would be looking forward to hearing him speak on that occasion.

While many of them have seen him in action all of these years they have never heard him say too much on any subject.

Prof. Jones prefers to put action into song.

Although he has maintained musical activity at the professional level for many years he had interest and time to distinguish himself in United States Postal service, progressing from a postal clerk, foreman, general foreman, assistant superintendent in charge of examination to superintendent of the Hyde Park postal station, one of the highest positions ever held by a member of his race.

He was one of the firsts in many areas and has opened the door to countless opportunities for many present day youth.

MARIAN ANDERSON

Much credit must go to J. Wesley Jones for the part he played in the organizing of the National Association of Negro Musicians, Inc., and as chairman of the first scholarship committee which presented the now famous Marian Anderson $400 on behalf of that association.

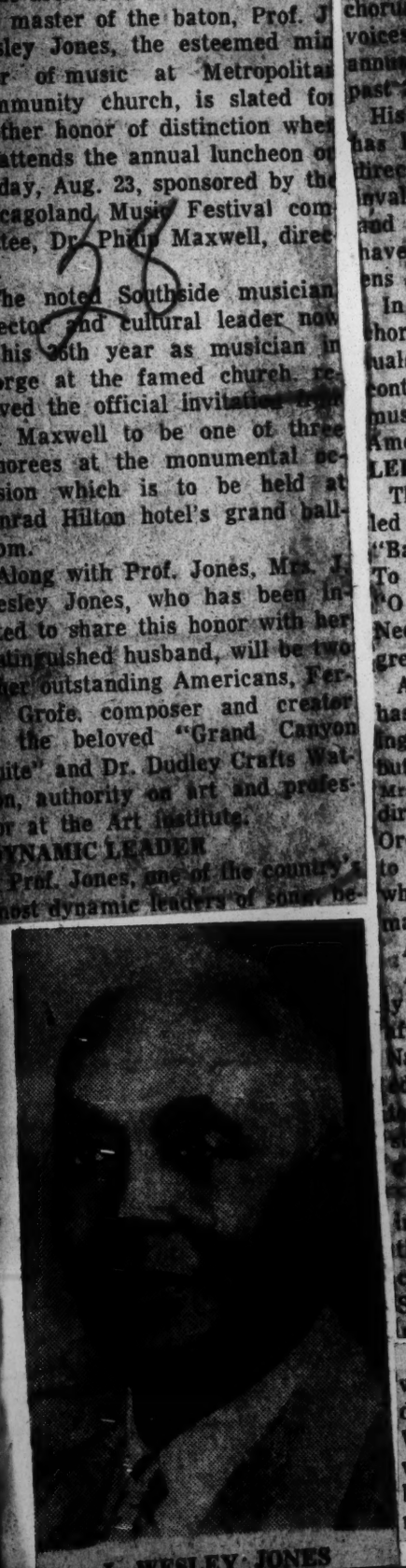
This fund was launched by Jones and the presentation was made at Columbus, Ohio, a considerable time after Miss Anderson sang for the musicians here at their first annual get-together.

Prof. Jones has led choirs in many leading cities throughout the U. S. and was executive secretary of NANM for more than 25 years giving a hearty and helpful service to that organization.

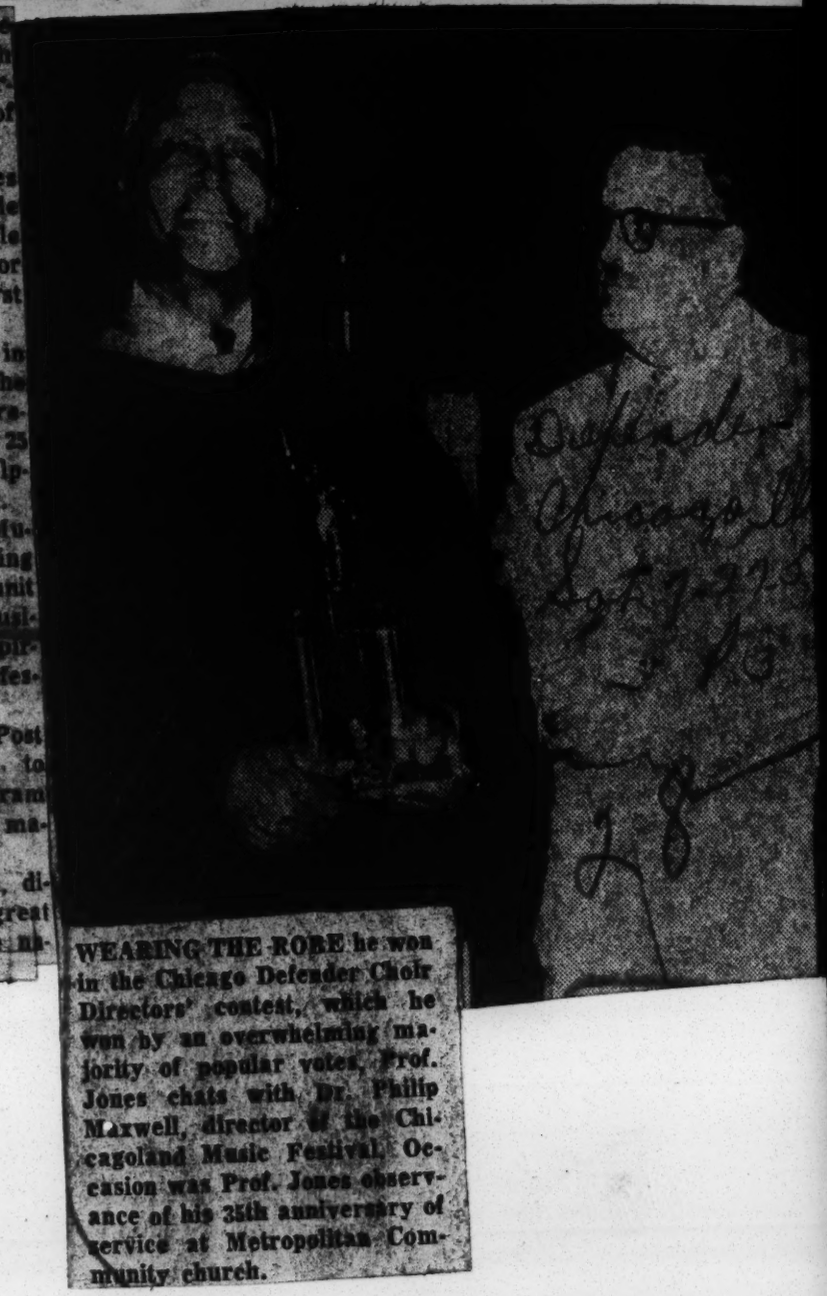
As president of the Chicago Music Association, he made a lasting contribution to the life of that unit and many a young singer, musician and director has been inspired by his bearing in the profession.

Now, in retirement from the Post Office, he devotes himself to church music, research, program planning and is assembling materials for a book.

The distinguished musician, director and leader reflects great credit upon his race and the nation.



J. WESLEY JONES



WEARING THE ROBE he won in the Chicago Defender Choir Directors' contest, which he won by an overwhelming majority of popular votes, Prof. Jones chats with Dr. Philip Maxwell, director of the Chicagoland Music Festival. Occasion was Prof. Jones observance of his 35th anniversary of service at Metropolitan Community church.

28 1957

DORRS

Command Performance

ANOTHER HONOR—World famous contralto Marian Anderson smiles a farewell to fans at the Japan Airport, after scoring one of her greatest tour triumphs. During a Command Performance in Tokyo, Miss Anderson was singled out for praise by members of Japan's royal family who attended the concert. The Metropolitan Opera Company star will perform throughout Europe for another month. (Newspress Photo).

Huge Audience Cheer Marian Anderson in Rangoon, Burma

A huge and enthusiastic audience cheered American contralto Marian Anderson for 10 minutes after a performance at Rangoon, Minister U Nu asked to be presented to the singer and told her: "Your performance is a rare combination of good voice and very good dramatic acting." Miss Anderson is on a Far Eastern tour sponsored by the U. S. state department and the American National Theater Association.

Miss Anderson

28 1957

Stephen Foster Folk Songs About Group Stir Controversy

TALLAHASSEE, Fla. — (ANP) — (ANP) — Gov. LeRoy Collins last week accused the nation's major broadcasting and television networks of putting "the whammy on mammy" because they ban certain slurring references to Negroes in the folk songs of Stephen Foster, folk singer of yesteryears.

The governor has placed a censorship on Foster songs. However, various spokesmen for the networks said they ban only derogatory references to race. Gov. Collins had said that Foster and his melodies of the Southland belong to Florida. "Way Down Upon the Swanee River" is the official state song of Florida.

The ban centers on such words in the songs as darkies, massa, mammy, colored man or o' Black Joe.

"COMMON UNDERSTANDING"

Regarding their deletion, a spokesman for the American Broadcasting Co. said it has ordered deletion of the word "darkies" in pop songs and that such editing is based on "common understanding" to drop out derogatory references to any race.

The National Broadcasting Co. reported it dropped the word "darkies" and other "offensive and condescending words" as part of its radio and TV standards code.

The Columbia Broadcasting System said merely that it makes changes in "certain songs today as opposed to a few years ago."

Southern Folk Songs Were Written by Yankees

This will come as a shock, especially to those who don't like to be reminded of such unpleasant things, but most of our best-loved Southern folk songs were written by Yankees—some of whom never visited the land of cotton and magnolias.

Authority for that statement is a chap by the name of Bennie Bengtson, who'll probably be roundly denounced for his pains.

Writing in the magazine Think, published by IBM, Bengtson points out that the author of "Dixie" was an Ohioan named Daniel Decatur Emmett, who wrote the song under pressure for a minstrel show in a New York City boardinghouse on a rainy Sunday in 1859. He quotes Emmett as saying it was written "because it had to be."

"Old Folks at Home," "My Old Kentucky Home," "Oh! Susanna," "Swanee River" were the work of Stephen Collins Foster, who was born near Pittsburgh and spent his life there, in Cincinnati and New York City.

"Carry Me Back to Old Virginny" was written by a Negro, James A. Bland, of Flushing, N.Y. "Listen to the Mockin' Bird" was the work of Septimus Winner, a Philadelphian. Benjamin R. Hanby, of Ohio, gave us "Darling Nelly Gray."

Emmett, author of "Dixie," wrote others which are still popular favorites today. They include "Old Dan Tucker," "The Road to Richmond" and "Jordan's a Hard Road to Trabel."

And to make it even worse, the Yankee team of Jerome Kern-Oscar Hammerstein II brought forth the great contemporary hit, "Old Man River."

If Mr. Bengtson proves anything, it is that the South then and now possesses those indefinable qualities of beauty and romance which inspire song. And wandering minstrels who have even a slight introduction to them still go back to immortalize it in rhyme and music.

'OLD BLACK JOE' STILL SUNG, BUT ROTARY ERASES 'DARKIES'

MIAMI, Fla., Aug. 1 (AP)—Radio and television networks aren't the only ones to revise the nostalgic ballads of Stephen Foster.

The 1956 songbook of Rotary International substitutes other words for "Darkies" in Foster's songs—although the gentle voices still are allowed to call for "Old Black Joe."

Florida's state song, "Way Down Upon the Swanee Ribber," which includes the original line, "Oh, Darkies, how my heart grows weary . . ." is amended by the Rotarians to replace "Darkies" with "loved ones."

In "My Old Kentucky Home," the Foster line, "It's summer, the Darkies are gay," is altered to read, "It's summer, the time to be gay."

However, in another famous Foster song, there is no change in the line, "I hear the gentle voices calling, Old Black Joe.'

An earlier edition of the Rotary songbook, published in 1948, carried "Way Down Upon the Swanee Ribber," and "My Old Kentucky Home," as originally written.

Several Southern congressmen have complained bitterly about the radio-TV alterations in Foster's songs. Rep. Herlong (D-Fla) said in a protest to the Federal Communications Commission the policy is "ridiculous."

Re-Writing America's Folk Music

Advertiser Montgomery, Ala.
Thurs. 8-1-57
p. 4-A

Some Of Our Best Loved Songs Are Being Corrupted By Inverted Bigotry, Writer Says, And We Are Copying Russia In Denying Reference To Our Past

JOHN PEARCE IN THE LOUISVILLE COURIER-JOURNAL

I WANT to add my voice to those of Congressman John Watts and Florida's Gov. Collins in their protest against the butchery of our songs by the TV networks in the name of racial justice. Racial justice is fine, but this thing is getting ridiculous.

The networks, you have probably noticed, have been rewriting our songs to delete or change any reference to colored people, dark people, Negroes, darkies or mammy. They now propose to re-write the music of Stephen Collins Foster in order to avoid possible offense to the Negro.

I feel I need make no apology for my attitude toward the Negro race. Though reared in the South by Southern parents, I have worked for all of my mature years for social, economic and legal justice for Negroes, for integration in public facilities including the schools which my children attend. My children have been reared free of prejudice and without having heard the derogatory terms for Negroes that I knew as a child.

DECENCY AND HONESTY

But Christian treatment of fellow citizens does not require the distortion of our musical history, and that is what is being proposed. Certainly, the Negro is not the one who should feel shame for the era in our history when colored men were slaves. On the contrary, they should be inspired to be reminded, by songs about "darkies" and "mammy," of the tremendous progress they have made in their fight for dignity and equality.

In our growing sensitivity, I fear we are losing our sense of humor. The difficulty in finding villains for plays and stories is well-known. The bar associations rise in fury if a lawyer is shown as a shyster on a TV play. The AMA would turn purple if a doctor is depicted as an abortionist or butcher. Bankers rise to defend fictional bankers.

Yet no one can deny that some lawyers are shysters, that some doctors perform illegal or sloppy operations or that our prisons boast scores of former bank officials who dipped into the vault. Neither can we deny that there was a time in our history when people referred to "niggers" and "darkies," "mammy" and "pickaninny."

Already we have lost many of the literary and musical reminders of our past as a frontier, melting-pot nation. The Indian is completely noble. Only Jewish comedians can tell Jewish-dialect stories, [illegible] stories reflecting the rich humor of the Jewish people. Our humor is being fast restricted to Scotsmen, lecherous Frenchmen and white Southerners.

I doubt that anyone would propose to re-write our history, Russian fashion, so that the letters of Jefferson and Washington no longer refer to slaves, "darkies" or "niggers," as they do. I doubt that we would censor the speeches of Lincoln to delete references to "colored people." We still present performances of Shakespeare in which actors denounce the "accursed Jew." Why, then, corrupt Stephen Collins Foster's works that speak in the idiom of that era?

OLD NON-CAUCASION JOE

Surely, there is nothing hostile in the treatment of the Negro in our folk songs; patronizing, perhaps, but not inimical. There is warm sympathy for Old Black Joe. He is not only a Negro. He is a man, grown old and tired, and given to long hours of sitting on the porch, thinking of friends and times now gone. Would he gain dignity if he heard those "gentle voices" calling Old Afro-American Joe, or Old Non-Caucasian Joe? I think not.

Throughout our history we have written songs that seem strange or even embarrassing by hindsight. We have written songs in which the banker oppressed the widow, in which mill bosses were tyrants, in which the rich forced the poor into the lower decks where they'd be the first to drown, in which bosses killed miners and in which men of wealth corrupted the virtue of working girls. Or tried to.

We've sneered in song at British, French, Japanese and Germans who are today our allies. We have penned songs, stories and poems speaking more patronizingly of Mexicans, Chinese and Fuzzy-Wuzzies than of Negroes. The farmer has long been a butt of joking song and story.

Are we now to go back and re-write all this, striking out the identifying words that give it historical meaning, and substitute the meaningless terms "men" and "people" to falsify the picture? I, for one, hope not.

MEANINGLESS WORDS

We distort our American history cruelly by singing "People all work on the Mississippi while other folks play." That is as silly as it is meaningless. But there is a deep and powerful note of protest against an unfair order when a man sings,

Niggers all work on the Mississippi,
Niggers all work while the white folks play.

It is a cry out of a time in our history when men struggled against the basic unfairness of a social order that made him "tired of living but scared of dying." It is this note of protest, of suffering a body "all tired and wracked with pain," and yet feeling a deep sense of futility that makes *Old Man River* one of our finest songs, the song of a people chafing at chains and yearning for the sun.

I was listening to television the other night when a singer began that old favorite, *Basin Street*. It was a street, he said, where "the elite always meet."

That's not the way the man wrote it. He wrote that Basin Street is a street where all the dark and light folks meet—a place where, under the spell of good music, racial boundaries melt and people enjoy themselves together.

If you can't say that in a song, what can you say? Indeed, isn't that just what the Negro is arguing today—that if we will all just relax and be human beings, sons of God, instead of special categories of humans, we will get along all right?

Have we reached the point in our sensitivity when we can no longer even admit that some people are darker than others?

TIMES, SONGS CHANGE

We no longer write songs in which Negroes sing "dat's de way it am," because Negroes do not talk like that today. We do not cast Negro actors solely as buffoons or lackeys because they are no longer regarded as such. We no longer refer to them as "darkies," or "mammies."

But there was a time when we did. Songs depict those times, songs like *Old Kentucky Home, Carry Be Back To Old Virginny, Camptown Races, Old Black Joe, Darling Nellie Gray, Without A Song*, and *Old Man River*.

To change these songs would distort history in the same way the Russians now corrupt their history by re-writing the books each time a dictator falls to make him appear villain or hero according to the prevailing policy.

Let's not do that. If a song can't be sung the way it wwas written, and give a true picture of its times, let's leave it off the air. To change it will not only corrupt the record and the true picture of America's past. It will rob us of some of our most familiar and beloved folk music.

28 1957

PROF. AND MRS. J. WESLEY Jones spend evenings looking over scores of Negro spirituals and art songs by some of the nation's leading composers as part of their project of collecting and compiling information on "The Negro Musician and Hiss Music."

28 1957

Gloria Davy Stars as 'New' Aida in Stadium Concert

By CARL DITON

NEW YORK. — (ANP) — Stadium Concerts Inc. gave outdoor recognition Sunday, postponed from the night before due to inclement weather, to a new Negro 'Aida" in the person of Gloria Davy, a Brooklyn soprano, in an abbreviated concert version of Verdi's great opera.

This music is inescapably enjoyable because of its proverbial lyricism and Oriental color. Beginning with the overture, which Thomas Scherman, the conductor, paced rather slowly, robbing it somewhat of its "theatre," Barry Morell, New York City Opera tenor, gave a splendid, diction-clear rendition of the now famous Radames aria "Celeste Aida." Later, Elena Nikolaidi, a mezzo-soprano Amneris, followed by Miss Davy as "Aida," joined him in that dashing trio; Quale insolita gioia, the act concluding with Miss Davy's Ritorna vincitor!

Music Instead of Dance

Act 2 opened with a splendid contrast to the singing by providing purely instrumental music in the performance of the opera's vivid ballet measures, leading into the Amneris-Aida duet, one of the most perfect delineations of the love of two women for one man (one trying to discern it while the other was striving to keep it a secret,) imaginable.

Act 3 provided another opportunity for Miss Davy in the aria; La patria mia, in which she revels in the beauties of her native land, Ethiopia, which she may never see again because she is a prisoner in Egypt.

Then Mr. Guarrera, singing the part of Amonasro, her Ethiopian father, also captive enjoins her in duet to woo from Radames the secret move of the Egyptian army, endeavoring to conquer Ethiopia. She unwillingly complies, overheard by her concealed father.

Opera Training Shows

In Act 4, Radames is tried for treason. Meanwhile, Amneris joins him in duet; Gia i sacerdoti adunansi, promising to have him acquitted if he is willing to renounce Aida. Offering a deaf ear to this proposal, he is sentenced, singing; La fatal pietra. And joined for the last time in duet with Aida, who has sneaked into the dungeon to die with him; Morir si pura e bella.

Since Negro singers first gained acclaim as recitalists, it was necessary to neglect operatic training, for there was then, as is now, no extensive opportunity. Consequently, Nikolaidi and her wealth of experience, carried the honors, steeped as she was with emotion. Next in favor was the terrific, little baritone, Mr. Guarrera, of the Metropolitan Opera. Another close 2nd was Mr. Morell.

Miss Davy has a good voice, which grew in warmth as she waded through the role, saturating it not infrequently with tenderness.

On several occasions, the orchestra bungled somewhat accompaniment cadences. But it must be remembered that a concert symphony orchestra is a different vehicle from an operatic one. Within its scope, however, the Stadium Orchestra declared itself well.

Fats Domino inks new $20,000 week contract

NEW YORK 2 Milt Shaw, son of the late Billy Shaw, is running Shaw Artist with the same zeal and zest as his father who had a reputation for hiring colored personnel and successfully booking colored talent.

As head of the organization, Milt has taken [illegible] out of the $3,500 per week class and inserted the musician into the $20,000 per week bracket.

Under Milt's guidance, Shaw offices has upped its gross business 38 percent over last year's figures.

* * *

MILT HAS completely reorganized the staff of Shaw Artist by replacing Jack Archer with agent Dick Boone; employed more colored personnel in the New York office and opened an office on the West Coast.

Among his latest achievements include the signing of Sonny Thompson, James Moody, Joe Turner, the Cellos, the Charts and renewing the contract of Fats Domino.

The office also handles Bill Doggett.

State Dept. Firming Up Plans To Send Satchmo Overseas

BY HENRY N. TAYLOR
Scripps-Howard Staff Writer

WASHINGTON, July 1 — The State Department is firming up plans to send "Ambassador" Louis Daniel (Satchmo) Armstrong trumpeting U. S. culture overseas, but says it has no diplomatic assignments on tap for retired "Ambassador" Dizzy Gillespie.

Reaffirming plans to keep jazz in State's cultural repertoire, despite un-hep reactions from congressmen at budget time, James F. Magdanz, chief of the cultural presentations branch, said the department would "talk over plans" with Satchmo this week.

Satchmo himself, who will be 57 on July 4, says: "Man, they just show me where to go and I'll blow."

Armstrong's band, seven strong, has a two-week date in Buenos Aires October, which will cost U. S. taxpayers nothing. The government would like also to have him tour a few less prosperous cities south of the border.

"We'd help with the difference between gate receipts and reasonable return to the musicians," explained Magdanz. "The deal's not quite firm yet. I understand Louis is getting $20,000 a week in Buenos Aires, but you can be sure we couldn't manage anything like that."

When Jazzman Gillespie toured the Middle East last Spring, congressmen were upset to find out later he was paid $2150 a week, somewhat more than President Eisenhower. There also were some gripes about Gillespie's music — "pure noise," according to Sen. Allen Ellender (D., La.).

"It is your opinion that it would help the cultural understanding of America, with Dizzy Gillespie riding a horse through the streets of Buenos Aires dressed as a gaucho?" inquired Rep. Frank Bow (R., O.), during budget hearings.

State Dept. witnesses dismissed this incident as "exuberance," and called Gillespie's tours as "unqualified musical success." Congress cut the overseas cultural budget from an exuberant $3.1 million to $2.3 million, but didn't specifically ban future jazz.

Since the program began in 1954, the government has dispatched four jazz bands overseas, along with dozens of theater troups, opera singers, symphony orchestras, an Indian named Tom Two Arrows and a weight-lifting team to Afghanistan.

The jazzmen were, with cost to taxpayers, Gillespie (Middle East and South America, $133,000); Wilbur De Paris (Africa, allotted $65,000); Benny Goodman (Far East, $135,000); and Ray McKinley (Poland and Yugoslavia, $50,000).

In addition to Armstrong, the State Dept. has in mind sending a jazz group next Winter to the Middle East again—definitely not Gillespie—and perhaps Satchmo himself to Africa and Russia.

Satchmo has never had a State Dept. subsidy, though he's tooted just about all over the world except South America and Russia. In West Berlin last year, dozens of East German cats who'd dug his disks over Voice of America hopped the Iron Curtain to hear old Satch.

"That jazz can do crazy things overseas," said Satchmo after a concert here last night. "There ain't nobody gonna stop jazz, even the Russians."

* * *

Satchmo's Tutor Backs Him Up

By Scripps-Howard Newspapers

WASHINGTON, July 1—"Kid" Ory of San Francisco, the old Ory of San Francisco, the old-time tail-gate man who gave Louis (Satchmo) Armstrong his first trumpeting job 41 years ago, says, "Old Satch'll be the greatest diplomat ever."

Ory, here to back Armstrong for a week of outdoor concerts was commenting on negotiations by the State Dept. to send Satchmo abroad.

"He's the greatest hot horn in the world," said the veteran trombonist. "I knew he'd be that when I heard his horn in a street parade back in New Orleans back in '16.

Ory, who lives across the Golden Gate Bridge and drives to San Francisco in a new French Citroen sports car, said things certainly have changed since he and Satchmo were blowing for $1.50 a night in Storeyville, New Orleans.

Now 70, Ory says he has one of the only two Citroens in Marin County. His wife owns the other. They got them in Paris.

Ward Singers Earn Gold Record

The members of the Ward Singers have reason to be beaming brightly. What Miss Clara Ward, center, is holding is a gold rec ord indicating that the group has made a recording that has sold upward to a million e opies.

The tune is their popular "Packing Up, Getting Ready To Go." The group is now on tour with the Biggest Gospel Show which w ich will appear in the major cities—including Norfolk—throughout the nation and then will go on a tour of Europe. Miss War... flanked by her sister and her mother, both members of the famed group.

LaVern Baker

Major Jazz Stars Here On Thursday

Fats Domino Heads 'Twin Shows In North Hall

Jazz with the modern beat and songs by the singers who made them best sellers on records will echo in the Auditorium's North Hall Thursday night when the famed Fats Domino brings his show of 100 Negro performers here for two concerts.

The first show will get under way at 7:45 for an all-white audience and will be followed at 10:15 with a performance for Negroes. The Abe Scharff YMCA-WLOK Swimming Pool Fund shares in the proceeds.

Co-starred with Domino will be his piano he will be playing and singing such hits as "Blueberry Hill," "Blue Monday" and "What's the Reason I'm Not Pleasing You?"

Reserved seats for the first show are priced from $3 to $1.75 and for the Negro performance from $3 to $1.50. Tickets for either show are on sale at the Central Ticket Office in Goldsmith's.

ed by Eddie Cooley and the Dimples, and the Moonglows.

The guitar - playing song stylist, Chuck Berry, will add his talents with some of the songs he made hits. Vocalist Ann Cole has such blues as "In the Chapel" on her portion of the program.

The audience will also hear the Five Keys in songs they made famous, and Charles Brown with his "Confidential."

When Domino takes over with Bill Doggett, with his combo featuring Tommy Brown on vocals.

Thursday night the unusual voice of Clyde McPhatter will sing his latest recording hits. LaVern Baker will offer such tunes as her latest best-seller, "Jim Dandy" before turning the spotlight over to the Five Satins who scored a big success with their "In the Still of the Night."

More harmony will be provid-

Organist Insures Self For $140,000

PHILADELPHIA — Bill Doggett purchased a $14,000 insurance policy to protect himself in the event that he loses one or more of his limbs through an accident or any other cause.

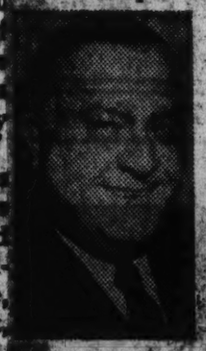
The famous musician has become alarmed after his huge bus narrowly escaped several serious highway accidents. Bill Doggett's entourage, which includes a guitarist, drummer, saxophonist, vocalist, chauffeur and two road managers, does most of its traveling in a specially-constructed $15.000 bus.

STAR OF 'MET' OPERA TO SING IN MUSIC FETE

Roberta Peters Will Appear Aug. 24

BY PHILIP MAXWELL

Roberta Peters, soprano of the Metropolitan Opera company, will be a guest star of the 28th annual Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., to be held Saturday night, Aug. 24, in Soldiers' field. She will be accompanied by the festival symphony orchestra, conducted by Henry Weber, the festival's general musical director.



Grofe

The diminutive, blue eyed star, who was born in Brooklyn, stepped into the limelight in November, 1950, when at the age of 20 she scored a triumph in her Met debut, pinch hitting on a few hours' notice for an ailing prima donna. She sang Zerlina in "Don Gio-

Roberta Peters

vanni." She had been coached by Fritz Reiner, now director of the Chicago Symphony.

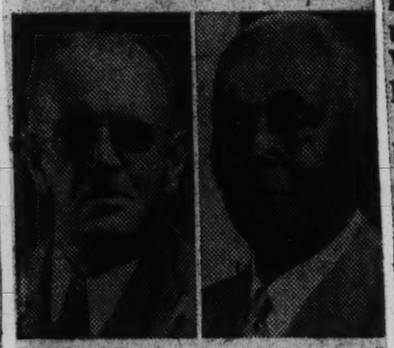
Star in Britain

Miss Peters also has scored in London's Royal Opera house, Covent Garden, where Sir Thomas Beecham starred her in the Festival of Britain performances of the "Bohemian Girl."

Her operatic performances have included Gilda in "Rigoletto," Rosina in "The Barber of Seville," and Sophie in "Der Rosenkavalier." She also has appeared frequently on television.

List of Stars

Her name will be added to a long list of opera stars whose presence has added to the



Dudley Crafts Watson [left] and J. Wesley Jones.

thrill of the festival nights. Others have been Gladys Swarthout, Helen Traubel, Rise Stevens, John Charles Thomas, Lawrence Tibbett, Richard Tucker, James Melton, and Robert Merrill.

One of the guests of honor at the festival luncheon Friday noon, Aug. 23, in the Grand ballroom of the Conrad Hilton hotel will be Ferde Grofe, whose American music is typified in his suites about the Grand Canyon, Hudson and Mississippi rivers, and Death Valley. He will come to Chicago from his home in Santa Monica, Cal.

Prof. Jones a Guest

Another guest will be Prof. J. Wesley Jones, minister of music at the Metropolitan Community church, 4100 South Park way, and director each summer of the festival's huge Negro chorus.

Twelve thousand festival pamphlets, listing the 14 preliminary festival cities and towns thruout America, and including rules and regulations and contest numbers, were mailed to musical leaders in the United States and Canada last week.

Since the first announcement of the preliminary festivals, the date of the Kenosha Music Roundup and Festival in Wisconsin, scheduled for Saturday, Aug. 3, has been changed to Aug. 10 by its director, Albion Johnson.

Where to Get Them

Festival brochures, including entry blanks for contestants, will be found in loop music stores and at the Tribune Public Service offices, 33 W. Madison st. and in the lobby of Tribune Tower.

They also may be obtained by writing to festival headquarters, room 468, Tribune Tower, 435 N. Michigan av., Chicago 11, Ill. The phone number of the headquarters is SUperior 7-0100, extension 710.

ALL SMILES.—Currently on a tour with the Big Rhythm and Blues Show of '57, sensational singer Clyde McPhatter, right, is very happy as he poses with other members of the all-star revue when they landed as Los Angeles airport. He had just learned that his latest record, "Without Love," had passed the 700,000 sales mark and was zooming toward a million. With him are Fats Domino, left, Bobby Lester of the Moonglows quartet, and the talented LaVern Baker. The troupe is setting boxoffice records in the states and Canada on their 85-day one-nighter tour.

R 'n' R Kings—According to New York's Alan Freed, the famous WINS deejay, rock 'n' roll need not fear the new calypso trend. The man who's better known as the king of all those who rock so others can roll, is shown flanked by Sam (The Man) Taylor and Leroy Kirkland who're cutting some wax. Freed said that the basic difference in the sound of rock and roll and calypso will insure both of them a lasting place on the popular music scene of the world.

Stephen Foster's Mistakes

The big and mighty moguls who rule the television and radio entertainment have censored the use of affectinate words spoken long ago.

Such terms as "darkies", "mammy" and others are forbidden.

Once shamrock was forbidden to grow on Irish ground but this lovely bit of green did not know about foolish minds of men.

The recent censorship makes about as much sense as some of the entertainment forced on the public by the lords of the airways.

If these same greats of television and radio will put a stop to the horrible misuse of the Southern accent by actors from South Brooklyn and the Bronx, maybe we can stand for them to correct all of Stephen Foster's "discriminating" words.

Stephen Foster's Songs Win Censorship Fight

Southerners and liberty-loving Americans everywhere will be gratified to learn that the television networks have come to their senses. They have capitulated to the angry winds of indignation aroused by their high-handed censorship of Stephen Foster's beloved and cherished melodies.

In the future, "Swanee River" and "My Old Kentucky Home" will be sung as they were written and meant to be sung, darkies and all.

Now if only New York City censors would follow suit where "Huckleberry Finn" is concerned, maybe folks in that part of the country wouldn't have to pass the Statue of Liberty with downcast eyes.

First of Race With Cleveland Orchestra

CLEVELAND — An Indiana-born Negro who got his musical education under the GI Bill is the first of his race to become a musician in the Cleveland Orchestra.

Donald White, born in Richmond, Ind., 32 years ago, won appointment after auditioning for conductor George Szell in New York two weeks ago. He took part in his first rehearsal Monday. The orchestra opens its 40th season Thursday night.

White and his wife Dolores, a graduate of the Oberlin Conservatory of Music and a pianist, will teach music here.

White started playing the cello as a teen-ager, and after World War II service studied in Chicago at Roosevelt University under the GI Bill and played with the Chicagn Civic Orchestra. When he was engaged for the Cleveland job he was playing with the Hartford, Conn., orchestra and studying in New York with Leonard Rose, former first cellist with the orchestra here

28 1957

PHILHARMONIC DIRECTOR AND DUO-PIANO TEAM.—Hans Schwieger, left, conductor of the Kansas City Philharmonic orchestra, is shown here talking with the two members of the duo-piano team which is appearing with the orchestra this season in the series of concerts given for school children. The duo-pianists are Miss Blanca Uribe, center, of Colombia, South America, and Ronald N. Brown, 18-year-old son of Mr. and Mrs. Everett Brown, 2056 Holmes St. Both Miss Uribe and Brown are students at the Kansas City Conservatory of Music. The duo-piano team appeared with the Philharmonic Wednesday afternoon in the Music Hall for an audience of Catholic students and appeared again Monday, Feb. 18, at 1:15 for another group of students.

Ronald Brown Appears As Symphony Pianist

The name Ronald Brown is a common, ordinary name. But the young man to whom it belongs is far from being just ordinary. He is quite an unusual lad who has been making musical history now for several years.

Brown, at 18, is a pianist of note. For several years now, he has played frequently with the Kansas City Philharmonic orchestra. That in itself indicates his musicianship.

When the Philharmonic presented a concert Wednesday afternoon, Feb. 13, for an audience of 2,500 school children in the Music hall, two youthful pianists appeared as special guest artists. Brown was one. The other was Miss Blanca Uribe.

Brown and Miss Blanca Uribe are appearing this semester as a duo-piano team with the orchestra in its annual series of concerts for students.

Last semester Brown appeared alone. The student audiences seem to like the two-piano appearances as well as the single appearances.

Both of the young pianists are students at the Kansas City Conservatory of Music. Brown, the son of Mr. and Mrs. Everett Brown, 2056 Holmes St., entered the Conservatory last fall following his graduation in June from the Manual Vocational high schoool. Miss Blanca comes from Colombia, South America.

At the Manual graduation exercises, Brown was presented a scholarship to the Conservatory by the Kansas City alumnae chapter of the Sigma Alpha Iota sorority. He was judged one of the three winners of 1956 scholarships at auditions held last April at the Jenkins Music company.

Began In 1953

Brown has been appearing as student soloist with the Philharmonic since the 1953-'54 season. Following each performance, he receives letters from school children telling him how much they enjoyed hearing him play.

Following a concert with the Philharmonic on Nov. 12, 1953 Ronald received a letter from the 22 students in a fifth grade room at the Mount Washington school. The letter read: "Our room enjoyed your playing at the concert. We are sure everyone else did. Next year, we hope when we go to the concert, you will play again."

He also received a letter from pupils in the special division class of Mrs. Ona M. Clemons at the Attucks school. This letter read: "We attended the Philharmonic concert last Thursday at which time we heard you play. We think you played beautifully. We are very proud of you for representing the Negro race in such a magnificent way. We hope that you continue playing and studying as you are now doing. We know that it takes months of hard study to play as lovely as you did without a music sheet."

Sumner School Proud

Mrs. Daisy Adams, principal of the Sumner school, wrote Ronald that same year: "The Sumner students and teachers are proud of you. Congratulations and best wishes for a wonderful performance." Ronald is a former student of Sumner.

Ronald's appearance now with the Philharmonic seems to be accepted as a matter of course. Students of the elementary and high schools, public and parochial, look forward to seeing him on the stage when the orchestra performs. At Wednesday's concert, pupils from the Catholic schools were the audience. They warmly applauded the orchestra and its two young soloists.

Ronald began playing the piano at the age of 12. His unusual talent was discovered quite by accident. The boy was visiting with his parents at a friend's home where there was a piano. He sat down and began to play by ear. His family had not known before that he could play.

From that time on, his parents began to give him music lessons, starting him with his teacher for several years, Marjorie Gunnworth.

The young pianist has a musical background. His grandmother Mrs. Ellen Coleman, once accompanied Blind Boone, the Missouri musical genius, to his various engagement. Ronald's first cousin is Celester White, popular local band leader. His brother, Everett Brown Jr., plays the drums with Larry Cummings' band and has made several records. An uncle is a composer.

Ronald played his first concert with the Kansas City Philharmonic at the age of 15. He was selected from auditions among students judged by Hans Schweiger, Philharmonic conductor, and several orchestra members.

Called For Encore

At his first appearance with the orchestra in the North Kansas City high school field house, the audience of 2,300 students clapped so hard that Ronald was called to play an encore, an unusual achievement at the Philharmonic student concerts.

During the years that the young man has studied at the Conservatory of Music, he has appeared on many recitals. Last May, he played in the commencement exercises and annual recital of the Preparatory school of the Conservatory.

While a student at the R. T. Coles Vocational and Junior high school, Brown won an award at the junior festival o fthe Missouri Federation of Music Clubs at Stephens college in Columbia, Mo. He was a top student both at Coles and Manual and was active in the Student Council at both schools. He was a member of the National Honor society.

At Manuel, where he was vice-president of the junior class, he held the office of lieutenant in charge of homicide at police headquarters during High School Day at the City Hall in 1955.

In addition to his studies at the Conservatory of Music, where he is working on a bachelor's degree, his appearances with the Philharmonic, and the numerous hours of practice that he must put in daily, Brown finds time to serve his community. He is the organist at the Metropolitan Missionary Baptist church, 31st and Bellefontaine.

In addition to the piano, Brown plays the French horn. At Manual he received both an academic and vocational diploma. He specialized in vocational band.

Young Brown is ambitious to become a concert pianist and is devoting most of his time and energy toward that end.

He will play again with the Philharmonic orchestra next Monday, Feb. 18, at 1:15 p.m. in the Music hall and again Wednesday, Feb. 20, at 9:30 a.m. at the Shawnee Mission high school.

In years to come, the name Ronald Brown will be one to be reckoned within the musical world.

L. H. B.

Wedding Bells

Dinah Washington, Mercury Records singer now appearing at the Casino Royal, will be married on the stage of that supper club Friday night at 8 o'clock to Eddie Chamblee, a former Lionel Hampton Orchestra member who now is associated with Mercury.

Hometown Turns Out for Singer

Sat. 2-23-57

Sarah Vaughan Honored

NEWARK, N. J.—Sarah Vaughan's hometown honored her when the fromer choir singer was given the keys to the city and a testimonial dinner by the congregation of the church that she used to attend as a child.

Starting early in the morning when Mayor Leo P. Carlin officially declared it "Sarah Vaughan Day" in Newark and awarded her a plaque, Sassy, as she's known to her friends, was given the VIP treatment. Complete with motorcycle escort, she dashed around town to various events in her honor, including a guest appearance on famed disc jockey Paul Brenner's radio show that had been dedicated to her.

The evening at the testimonial given by Mount Zion Baptist Church at the Military Park Hotel more than 350 people paid $10 per plate to hear her eulogized. The $3,500 raised from this affair will be used to start work on a $35,000 religious center.

SINGERS IN ANTHOLOGY

Betty Lou Allen, soprano, in works by Bach family.

David Lloyd, tenor, in album issued by Boston University.

BACH FAMILY

Times Ltr

Dynasty of Composers For Five Generations

New York

By EDWARD DOWNES

THE Bachs were a fertile family in more than one sense. The giant of the family, Johann Sebastian, had twenty children and his 1,080 works known to us are a fragment of his musical production. Three of his sons, Carl Philipp Emanuel, Wilhelm Friedemann and Johann Christian, were composers of international reputation. The youngest, Johann Christian, captured the very citadel of Italian opera, the Teatro San Carlo of Naples, with his brilliantly melodious opera scores. He gave the first public recital on the then new pianoforte and ended his career in London, where he succeeded Handel as Music Master to the Queen of England.

The father and sons are better known to posterity than their ancestors, but the clan stretches back into the sixteenth century and includes thirty-odd composers as well as performers. Their family pride was strong. An elaborate family tree drawn by Johann Sebastian has come down to us with additions in the hand of Carl Philipp Emanuel. Johann Sebastian also collected the compositions of his ancestors, adding them to the manuscript anthology begun by his father.

How pleased he would have been by the new type of Bach family anthology made possible by LP. The most recent and largest of these, **The Music of the Bach Family**, has been issued on four disks by the Boston University Anthology of Recorded Music under the artistic direction of the Bach family scholar, Karl Geiringer. It includes twenty-seven selections by fourteen of the Bachs—from Johann, who was born in 1604, to Wilhelm Friedrich, who lived until 1845.

Evolving Styles

There are motets, cantatas, arias, concertos, sonatas, orchestral and chamber pieces ranging from a style recalling Heinrich Schuetz of the seventeenth century to early nineteenth-century classicism. The clan seems to have stopped short before romanticism, although Wilhelm Friedrich Bach lived long enough to have heard performances of Wagner's "Flying Dutchman" and "Tannhaeuser."

The only striking omission is the music of Johann Sebastian himself. But since hundreds of disks of his music are easily available it was logical to use the space in this anthology for less-known members of the family. The attractiveness and value of the disks are greatly enhanced by the fact that all the music has been published in a single volume with historical and bibliographical notes by Dr. Geiringer (Harvard University Press, $9).

The performers are a distinguished group and they have achieved for the most part moving and imaginative performances. Richard Burgin, concertmaster of the Boston Symphony Orchestra, conducts the Zimbler Sinfonietta. Allan Lannom directs the Boston University Chorus. Marguerite Willauer, soprano; Betty Lou Allen, mezzo-soprano; David Lloyd, tenor, and McHenry Boatwright, bass, head the soloists. The fine instrumental soloists are simply too numerous to list here. The album will be a rewarding voyage of exploration for most listeners.

Three Sons

From Concert Hall Society comes a single disk, **The Sons of Bach**, with Maurits van den Berg conducting the Concert Hall Chamber Orchestra in four little symphonies. Two are by Christian Bach and one each by Wilhelm Friedemann and Carl Philipp Emanuel. The Christian Bach symphonies were actually composed in the Seventeen Seventies as overtures to his opera "Lucio Silla" and his cantata "Endimione." Commissioned by the court of Mannheim with its famous orchestra and opera house, both have an almost Mozartean charm and grace.

Wilhelm Friedemann's symphony in a vigorous D minor is magnificent music that comes closer to the baroque spirit of his father. Carl Philipp Emanuel's symphony is gayer and more brilliant, more "gallant," as his contemporaries would have said. It also receives the best performance of the lot. It has fine zest and style, whereas Mr. van den Berg has a somewhat heavy hand with the delicate texture of Christian's two symphonies.

Two works for solo flute, Concerto in A minor and Concerto in G major by Carl Philipp Emanuel, are played on a single disk (London Oiseau-Lyre) by Jean-Pierre Rampal with a small orchestra under the direction of Louis de Froment. The A minor is by turns turbulent in the eighteenth-century storm-and-stress manner, sparkling in the gallant manner, and sentimental. The G major is a more consistently sunny work, often recalling the spirit of Haydn. The performances are a delight for the delicate virtuosity of M. Rampal as well as the fine style and enthusiasm of M. de Froment's direction.

Mr. Bach at Vauxhall Gardens is the title of another enchanting London Oiseau-Lyre disk, this one devoted to works of Johann Christian Bach that were, or could have been, performed at London's famous open-air "pleasure-garden," Vauxhall. The English soprano Elsie Morison sings five of Christian's "Vauxhall Songs" with fine finish and agility. The accompaniment is by the Boyd Neel Orchestra under the direction of Thurston Dart.

Organist-Scholar

One of the few musicologists who is also a gifted conductor and keyboard performer, Mr. Dart plays the solo part of an F major Concerto, Op. VII, No. 2, on the organ. Although this concerto was published in a set of concertos for the harpsichord or piano, Mr. Dart makes a good case in the sleeve notes for the organ as the instrument for which it was conceived. He plays it like a breeze and with infectious joy. The disk is completed with six little Italian-language duets of the most insinuating charm. At least three of them sound as if they might have served as models for the duets of the all-too-feminine sisters in Mozart's opera "Cosi fan tutte."

Singer from Jackson wins NAMI grant

Ligo americani p. 7

JACKSON, Miss. — Miss Symiria Peters, lyric soprano and a junior in the Music Department at Jackson State College, was declared the first place winner among vocalists in the scholarship contest sponsored by the National Association of Musicians, Incorporated.

The contest was held during the 34th annual convention of the association on the campus of the University of Illinois recently.

In the past the association has sponsored some of the nation's outstanding artists including Margaret Bond, Bessie Whitted and Evelyn Davis, pianists; Marian Anderson and Grace Bumbry, contraltos; Virgil Abner, tenor; Gloria Harris, soprano; and Julia Perry, well-known composer.

* * *

MISS PETERS competed against Miss Geneva Oliver, dramatic soprano, Miss Beatrice Rippy, soprano, New York City; Raymond Jackson, pianist New York City; Miss Mary Wilkinson, pianist, St. Louis; and Samuel Burton, soloist, also from St. Louis.

National officers of the National Association of Musicians which was founded in 1919 include Dr. Roscoe R. Polin, president; Clarence Hayden Wilson, president emeritus; Blanche Thomas and Lillian Perry, vice-presidents;

Orrin Clayton Suthern, executive secretary; Leroy Boyd, recording; Huel Gwin, assistant; W. Russell Johnson, treasurer; D. Booker Bridges, parliamentarian; J. Roy Terry, chaplain; Rufus Watson, attorney;

Teresa Sanders, vice-president and director, Central Region; Lessie Spurlock, Eastern Region; Grazia Barnes, Mid-Western Region; Edna E. Lovelace, Southern Region;

Agency Maps Big Plans For The Singing Clovers

NEW YORK — Big plans are being formulated by booking agency chief Jim Gale for the famous Clovers quartet who just signed a three-year contract with his firm.

Organized seven years ago, the group has been a perennial favorite in the pop and rhythm and blues field, one of the few groups that are in demand in both fields.

• • •

THEY HOLD box office records for several of the nation's big theatres and dance halls and most promoters wind up in the black when they headline a show.

Their biggest record hits have been on the Atlantic label and include "Mint Julep" "Love, Love, Love" and "Don't You Know I Love You".

• • •

MANAGED BY Lou Krefetz, members of the group are Harold Winley and Buddy Bailey.

They will leave shortly on a nationwide tour with a big package show.

BARITONE SINGER Gregory Sims, en route from Vienna to the States, stopped over here a few hours last week. He'll make a six-week concert tour of Kansas and Ohio and return to Austria where he now lives by the first of April.

For the past year in Vienna, Gregory has been hailed as one of the most promising young singers of German lieder to come along in a long time. He also appeared on the stage as Othello, a role that brought him hurrahs from the critics.

NEW MUSIC

Calypso Is The Thing!

You've probably been going around lately singing or humming a catchy little tune about banana boats. Don't think it's new it's been around since the 1930s.

By Alvin E. White

Move over, "Rock 'N Roll" . . . make way for Calypso.

Once again, Tin Pan Alley has raided Harlem. And Tin Pan Alley rules the world of popular music.

This time, they didn't snatch some jazzed up style of music from a Harlem hot spot.

Instead, they discovered Calypso, the intriguing rhythms from tropical West Indies, flavored with an African beat. Spreading like wildfire, Calypso is taking New York by storm.

While Calypso may be new to Broadway, it's old hat to Harlem. It's been around a long time. In fact, Calypso came to these cold alien shores with the very first West Indian immigrant.

And when the first homesick West Indian played and sang Calypso, Americans laughed. It was funny.

Today, it is even funnier to hear some white singer struggle with the strange accents that go with the bouncy tunes. But singers today know they are dead numbers, unless they do Calypso.

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AS USUAL, a colored star delivered the one Calypso tune that started the ball rolling. That was Harry Belafonte.

Ever since he sang "Donkey Want Water," and it clicked, he's had plenty of imitators. Of course, he's done others too, equally as successfully. Today, his albums are a sell-out, overshadowing Elvis Presley. And that's something.

To tell the truth, bona fide Calypso singers are a rarity. That's what Sammy Heyward says. He's done more actual research in this field than many of the so-called "experts" who are busy trying to "explain" Calypso.

"This makes little difference to shrewd promoters who smell a fast buck in this unusual music. They don't give a hoot about authenticity.

As a result, the entertainment field is flooded with Calypso singers. And some of them don't even know where the West Indian islands are.

• • •

YOUR REAL Calypso singer is a modern version of the ancient Medieval minstrel, the fellow who used to travel from place to place, lugging his guitar—or whatever it was called then — putting to music, the events of the day.

In their original West Indian setting, Calypso singers did much the same. No matter what the occasion, your Calypso singer made a song of it, rhyming it with precision and nicety.

Besides, he knew hundreds of standard Calypso songs.

Long before Harry essayed Calypso, a West Indian woman, Massie Patterson, tried to sell Calypso to New York's entertainment world. She organized "The Carib Singers," playing in and around town with sporadic success. Included in their extensive repertoire were "Donkey Want Water," "Day-oh" and many others equally popular.

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WHILE MASSIE PATTERSON was first to try to sell Calypso, New Yorkers had danced to the songs for many years. Vernon Andardes, orchestra leader in the Roaring Twenties, used to play several Calypso numbers during the evening.

When the crowd got real mellow, around 1 in the morning, Vernon would swing out with his favorites, "Woman Sweeter Than Man" and "Willie, Willie, Don't Leave Me Now," or better still, "Sky Mongoose."

Fortunately, few people heard the risque words. Those who did, didn't care. They loved them.

WHAT IS Calypso?

Enclyopedias recognize only the Goddess of mythology who bore the name. But modern dictionaries explain it as a "type of music."

The name is said to be a corruption of an African word, "Kal-so" the equivalent of "bravo," shouted whenever a singer did an unusually stirring number. Popular usage in the Islands turned it into Calypso.

Real Calypsonians adopt colorful names. Some of the more famous are "The Duke of Iron," "Atilla, The Hun," "The Duke of Marlborough" and so on.

Top man in Trinidad is "The Mighty Panther," who entertained Princess Margaret when she visited the Islands. He composed original songs on the spot.

• • •

IN RECENT years, a couple of Calypso tunes became popular hits in America. "Rum and Coca-Cola," inspired by the drink popular with American soldiers at a base in Trinidad during World War II, was one.

Later, Ella Fitzgerald sang "Stone Cold Dead in the Market." Since then, there has been a dearth of Calypso smashes—that is, until the recent revival—and deluge.

Much of the charm of Calypso depends upon the peculiar pronunciation and accent affected by all West Indians.

Man is pronounced as "mon" and so on. Take this into consideration when you run into a Calypso singer. Watch that accent; it will help you to spot the real goods.

• • •

THE LIST of Calypso songs is endless. The songs tell the story of life in the West Indian Islands.

Comparable to our own spirituals, they differ in that Calypso may be a work song of protest like "Day-oh," the song of the men lugging 200 pound bunches of bananas all day long — or they may be highly suggestive like "Don't Touch My Tomato."

Some tell the story of pretty girls who don't want to work; some are about the unhappy young girls married to old men; some are mournful numbers of unrequited love; some are gay songs of advice to young courting couples.

Many of the lyrics are boisterous and bawdy in fact, too bawdy for polite entertainment. They get a big play at private parties or intimate night spots where the sky is the limit. But don't get the idea that all are dirty. Far from it.

• • •

AS USUAL, the originators of Calypso are getting shortchanged.

Calypso evenings at Carnegie Hall are lining the pockets of promoters while the performers get peanuts.

Colored singers not only have to compete with each other, now they are threatened with a wholesale invasion of Calypso by white singers and orchestras.

The "steel bands," using instruments made from abandoned oil drums, are giving way to clarinets, saxes and what have you and the tropical music with the African beat is getting a big play by ambitious musical groups.

From here, it looks like curtains for "Rock 'N' Roll." Calypso has the day.

And until the flame dies down, New York is going to get an avalanche of Calypso ditties. And what New York dictates, the rest of the country gets and that's for sure. Perhaps some day, Calypso will come back home to Harlem.

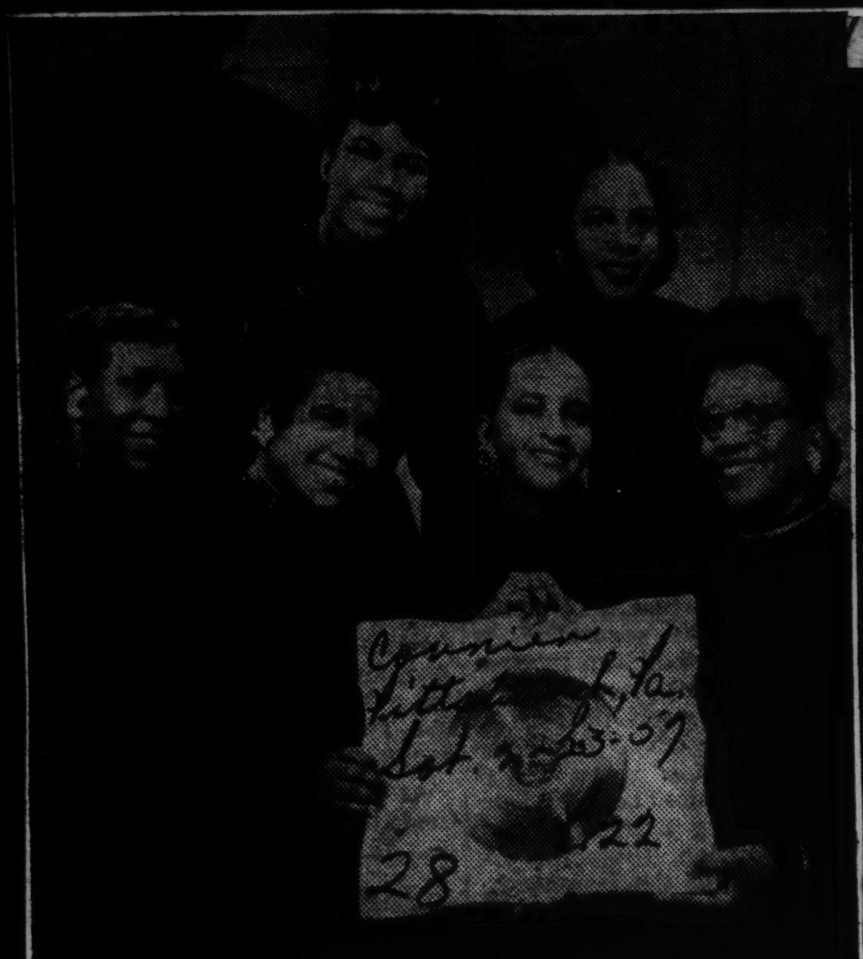
Carwasher Wins Metro's Audition

PITTSBURGH — The determination not to allow the drudgery of a car-washing job to erase his belief in his voice talents has paid off for Robert (Bob) Mosley, 28, of Pittsburgh.

The baritone, who was discovered in a Gateway City garage several years ago by KDKA-TV personalities and placed on their "Hometown" program, now is to appear before the Metropolitan Auditions of the Air.

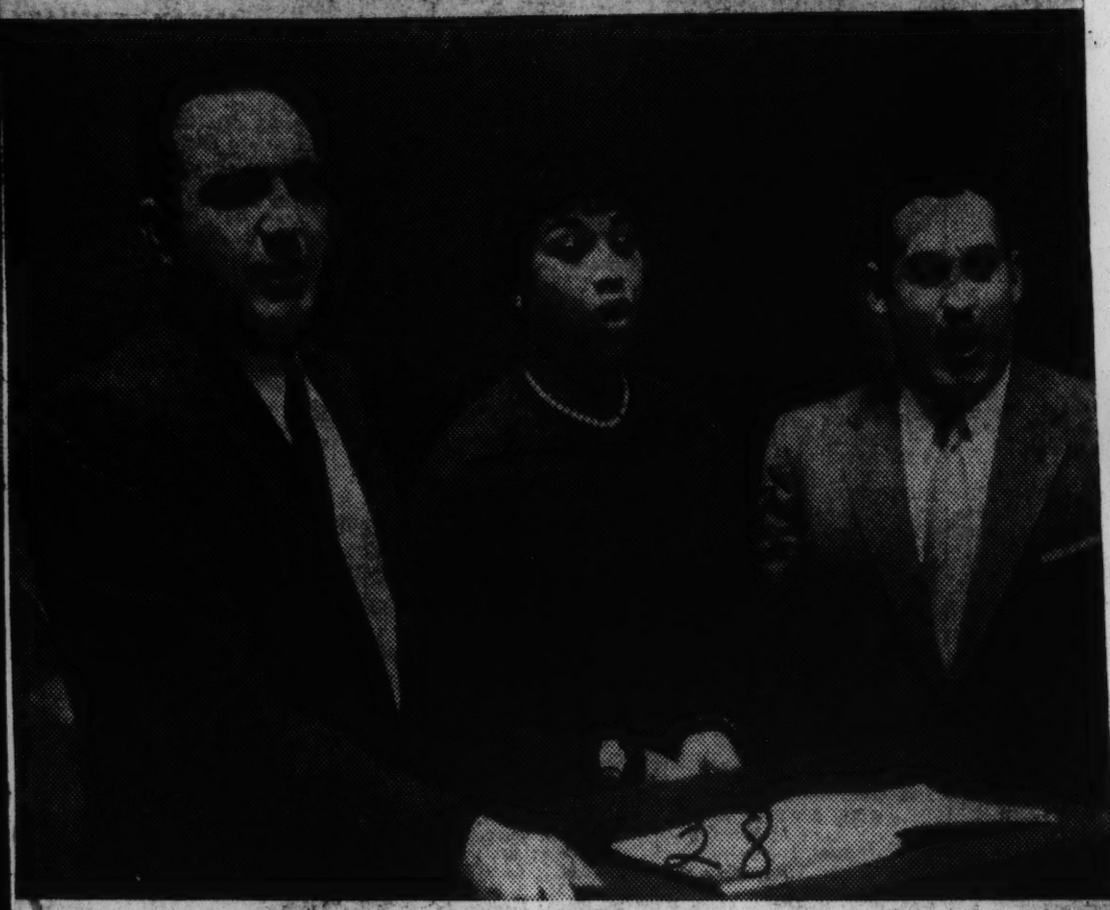
Mosley, keeping the spirit for success burning, won the Great Lakes regional auditions for the Metropolitan Opera of the Air, held in Cleveland this week. This resulted in the scheduled New York appearance and a $300 cash prize.

Success in New York will mean several thousand dollars worth of prizes and perhaps a future appearance at the Metropolitan Opera House.



Golden Voices—Holding the gold record awarded them for selling a million copies, the famed Ward Singers literally have their voices etched in gold. The popular group, led by versatile Clara Ward, is currently touring Florida. Latest dates include West Palm Beach, Feb. 21; Belle Glade, Feb. 22; Miami, Feb. 24; Pompano Beach, Feb. 26; Del Ray, Feb. 27; Riviera Beach, Feb. 28. With major concerts, record dates and several national tours lined up, the Ward Singers have proved to be top boxoffice draws among gospel singers.

IN REHEARSAL FOR VERDI'S "REQUIEM"

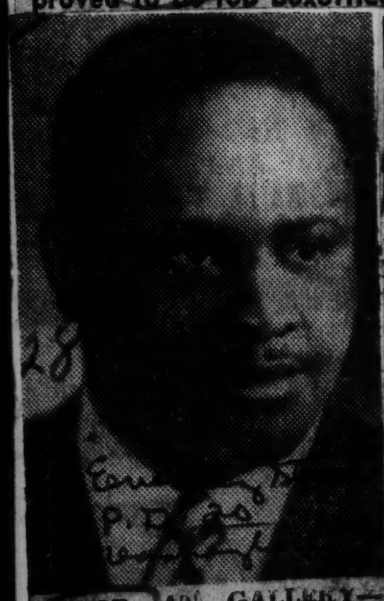


Kay Lawson

Giorgio Tozzi, Leontyne Price and Richard Tucker prepare for their performance in the choral work Tuesday at Carnegie Hall. They will be three of the soloists singing with Philadelphia Orchestra and Chorus and Rutgers University Choir led by Eugene Ormandy.

EMANUEL MANSFIELD

TOURING TENOR — Emanuel Mansfield, internationally known tenor and former director of the Morehouse College Quartet, will begin touring Canada Friday, taking with him his interpretations of Negro Spirituals and singing familiar classics, American and English folk songs. During a five-day stateside tour beginning Nov. 17, Mr. Mansfield will sing in Detroit, Mich., Atlantic City, N. J., and Washington, D. C. He will feature on his concert tours Willis L. James' "Roberta Lee," and "Cabin Boy." Named 'Psychiatric Aide of 1956' by the U. S. Federal St. Elizabeth's Hospital of Washington, Mr. Mansfield plans to visit mental institutions in Canada. Atlantans will recall that he directed the Morehouse Quartet from 1939 to 1942.



TENOR AT GALLERY—Elmer Dickey, who will be heard in recital tonight at the National Gallery.

Dr. Fred Hall Returns From Music Workshop

Baton Rouge, La., Oct. 23 —Dr. Fred Hall, chairman, Division of Music, Southern University, returned from Los Angeles, California where he was consultant and conductor of a Music Workshop, sponsored by the National Recreation Congress.

Associated with the Southern University professor at the workshop were: Arthur Lewis, Coordinator of Music of the City of Los Angeles and Dr. Fletcher Hodges, University of Pittsburgh School of Music.

Dr. Hall, noted arranger, composer and choral director, is a member of Commission IV and VII of the National Music Educators Conference, which has been working with the Recreation organization in conducting studies aimed at improving music instruction in schools and colleges.

More than 100 music educators and recreation directors from across the United States were in attendance at the National meeting. The two professional groups are interested in working out curricula that will be complementary in each area.

Dr. Hall, director of the Southern University choir, met with two of the directors of the Nationally known Salt Lake City Choir comparing techniques and developing for the workshop a discussion on musical therapy.

This was the second year that the Southern University director has been asked to direct the nation-wide workshop.

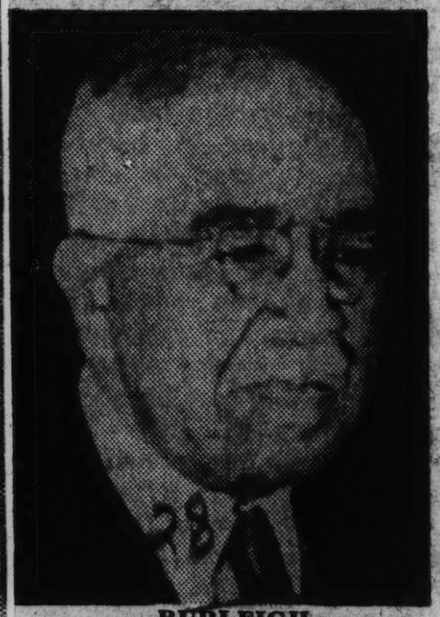
Bound For Mid-East

Leontyne Watts, former "Porgy and Bess" singing star, bids adieu to New York skyline as she embarks aboard United States ocean liner for Beyrouth, Lebanon, for an extensive night club engagement at Club Chez Mousa's Dugout.

Miss Watts, who won critical acclaim from music critics for her portrayal of the Strawberry Woman in "Porgy and Bess" is the first Negro female artist to play an engagement at the Beyrouth night spot which will go down in history as an achievement of Impresario Joseph H. Brown of New York City.

H. Burleigh Was Among Greats

Among composers who have specialized in Negro... music, the name of Henry Thacker (Harry T.) Burleigh is prominent as one of the pioneers in arranging spirituals for concert use.



BURLEIGH

Born in Erie, Pa., in 1866, Burleigh was active in his youth as a church singer.

In 1892, he was awarded a scholarship to the National Conservatory in New York, where he studied with Antonin Dvorak. The association proved mutually beneficial.

Burleigh profited from his study with one of the world's greatest composers and Dvorak became so enthusiastic over the traditional Negro melodies Burleigh sang for him that they were reflected in Dvorak's world-famed "New World Symphony."

In 1894, the young singer became baritone soloist at St. George's Church in New York and sang "The Palms" there for the fiftieth time on Palm Sunday, 1944.

For many years, he appeared in concert, concurrently acting as music editor for a publishing house.

Among the highlights of his career were two command performances before King Edward VII of England.

He died at Stamford, Conn., in 1949, leaving to the world many outstanding musical arrangements, including "Deep River," "A Prayer," "Little Mother of Mine," and "Love's Garden."

Wows at the Waldorf

"Calypso Carnival" is what the Waldorf-Astoria in New York likes to call the summer show which is currently breaking all attendance records at the Starlight Roof. But a décor of bamboo-type palm trees and exotic bird cages does not make a show, nor does a couple of pseudo-Caribbean thump-and-dance routines. The new roof record is being set by Sarah Vaughan and Count Basie, two stubborn unreconstructed jazz stalwarts who have about as much do to with calypso as a duo of Alpine yodelers.

When the show opened, as a matter of fact, an attempt was made to integrate Miss Vaughan in a production number with the Haitian Moon Dancers. It lasted only one night. Since then she has confined her attentions to worthy standards like "If This Isn't Love," "Over the Rainbow," and "Poor Butterfly." (Her reason: "I like old songs the best.") Basie, dipping into the era when his was the greatest swing band of them all, recreated such timeless gems as "One O'Clock Jump," "Basie's Boogie," "Jumping at the Woodside," and "Red Bank Boogie" with blues singer Joe Williams providing a valuable assist with numbers like "Well, All Right" and "Run Joe." The Moon Dancers were left to uphold the commercial calypso tide that so recently washed the shores of Tin Pan Alley and its environs.

'Be Myself': Pressed about her reluctance to go along with it, Miss Vaughan later observed: "I believe in just singing what comes naturally. If I can't be myself, I'll drive an elevator or something—which has its ups and downs too. I don't sing rock 'n' roll and I don't sing calypso."

For a singer whose utterances to the press are generally confined to "Yes," "No," and "I guess so," this statement might be construed as "Sarah's Law" if its principles were not so universally cherished by the confraternity of jazz musicians. When Bill Basie was asked if he had ever changed his style, he said: "Not at all. I wouldn't be myself. I wouldn't be comfortable . . . I just know how to lead a band. In fact I'm not sure if I wouldn't make more money waiting on tables." Modesty being its own reward, it should be noted that Count Basie is also a pianist of great charm and deceptive simplicity, and that he need not investigate the lucrative business of

Newsweek—Tony Rollo

Count Basie and Sarah Vaughan: They don't believe in trends—just jazz

waiting on tables just yet.

'No Sleep': For her part, Miss Vaughan will concede with little urging that life has been "pretty good to me." Gifted with a versatile style not unlike that of Ella Fitzgerald's and a voice which has been likened to a slide trombone, she has been the adored "Divine Sarah" of the bop set. After years of singing as if the tune of a song was a major irritant to her, she now admits that there are commerical virtues in a good melody, and her record sales have risen sharply as a result. The earlier days she calls "a lot of fun but no money." Her commentary on success is equally elemental: "Money goes with no sleep."

For both Miss Vaughan and Basie, their current engagement is a high point in their careers; it is their first in the Waldorf; it is the first real jazz to hold forth on the Starlight Roof—a traditional room for Latin American orchestras like Xavier Cugat and "sweet" bands like Freddy Martin—and they are the stars of the first all-Negro show ever to play the Park Avenue hotel. And their current run was not only increased by two weeks, until July 13, but they were asked back for a month beginning Aug. 12.

Lee Collins' Illness Ends Jazz Career

CHICAGO, June 23 (AP)—Lee Collins, whose trumpet earned him a spot among the best of the early jazz musicians, said today that the music he loves has cost him his health and his career.

Collins, 55, was one of the men who brought the hot beat of jazz up the Mississippi River from its birthplace in New Orleans gin mills.

Now, Collins says, he is sick and without money in Cook County Hospital—a victim of his own type of music.

Doctors say his lusty style of playing led to his ailment—a dilated lung. They say he will never play again.

Collins reluctantly agrees with them.

"Maybe it came from blowing too young and too loud," he said. "I don't know. But I think I've played my last trumpet. I'm too weak to blow any more. I don't feel good at all."

Collins, who says he will be in the hospital at least for the summer with "three or four ailments," came to Chicago 33 years ago from his native New Orleans to replace Louis Armstrong in the King Olver band.

Since then he has taught his trumpet style to two generations of Chicago jazz musicians.

Negro Performers Dominate Week-end Concert In N.Y.

New York (ANP)—Stadium Concerts, Inc., with its symphony orchestra, after 40 years of summer events, the first of their kind in the United States, has become a tradition of pride among music-loving New Yorkers.

Entering upon the 2nd week of this summer's series, it is interesting to note that both Negro classic and jazz performers have been chosen to draw enormous crowds.

Prior to this distinction, however, an all-Brahms program was given last evening which should not be overlooked; The Academic Festival Overture, Op 80; the "Alto" Rhapsody, Op 53, set to a poem by the great German classic poet, Geothe; and the Symphony in C minor, Op 68.

The "Alto" Rhapsody, which Marian Anderson at one time recorded, is a short, sombre work aesthetically orchestrated for alto solo and male chorus, portraying a lone man embittered by his said lot in life. Martin Lipton, of the Metropolitan Opera, sang solo in beautiful German diction, assisted by male voices from Margaret Hallis' mixed choir. Albert Fracht, conductor, gave the work, the overture, enlivened by rollicking German college songs, and the masterfully, buoyant, interesting readings.

Celebrating the 4th of July, an all-Gershwin program was presented; Strike up The Band; F major piano concerto, played most scrupulously by Eugene List; the raucous American in Paris; and excerpts from Porgy and Bess, sung most acceptably by Camilla Williams of "Madam Butterfly" fame, and Lawrence Winters, world's leading Negro operatic baritone, mixed Negro chorus.

punctuated by Charles Smith's

Rocks House

Gershwin, in this folk opera, rose to his greatest height, revealing an unmistakably, strong personal creativity. The piano concerto, too, is orchestrally powerful and full of ideas. But, cut off in his youth, so to speak, he did not have time to develop those ideas.

Consequently, the work suffers in form, in idiom and in the importance of its pianistic figures as compared with those of the standard concerto for that instrument.

Saturday following the 4th, the George Shearing Quintet, the Erroll Garner Trio and the Louis Armstrong All-Stars are reported to have drawn the largest stadium crowd in its history, 25,000!

ERROLL GARNER

George Shearing proved to be quite a witty emcee. Erroll Garner performed in proportion to his extensive, although his percussive type of chordal playing would doubtless have been still more effective had he used the larger of the 2 grand pianos. The Louis Armstrong 5 harmonized strikingly as is their custom, and "Satchmo", together with weighty Velma Middleton, singer and dancer, provided considerable humor.

Trummy Young, trombonist; Edmond Hall, clarinetist; Barrett Deems, drums; Squire Gorsh, string bass; and Billy Kyle, piano, were the "International Ambassador's" assistants, with whom he shared individual spot and applause.

HEARD IN BOSTON—David Joseph, of Boston, Miami and New York, distinguished young baritone, was heard in recital Sunday, a presentation of the staid 70-year-old Metaphysical Society of Boston. He was accompanied by Jean Taylor, concert pianist. Joseph has fall recital October 8 at Carnegie Hall.

IN NEW YORK DEBUT: Gloria Davy, young American soprano, who made her debut last Sunday night, singing the title role of Verdi's "Aida" in Lewisohn Stadium in New York.

28 1957

BELAFONTE AND OTHERS IN CALYPSO VARIETY

By JOHN S. WILSON

REPORTS from the epidemic areas of popular music suggest that Elvis Presley and rock 'n' roll are giving way before the onslaughts of Harry Belafonte and Calypso. The contrast could scarcely be more extreme. A rock 'n' roll lyric is frequently as monotonously repetitious as its deliberately repetitious tune, while the Calypso lyric tells a richly embroidered story. And Mr. Belafonte's conscientiously precise and rounded diction is the direct opposite of Mr. Presley's mumbled and swallowed syllables.

Calypso, however, is only a small part of Mr. Belafonte's arsenal as an entertainer. His latest disk, **An Evening With Belafonte** (Victor), gives some indication of his scope. He is a folk singer who takes his material from all corners of the world. This collection contains one rather polite Calypso, **Eden Was Just Like This**, but the rest of his songs come from Israel, England, Ireland, Haiti, the Appalachian mountains and New Orleans.

This variety has been one factor contributing to Mr. Belafonte's current success. He has searched more widely and more intently for material than most of the folk singers who preceded him (and who frequently specialized in certain limited areas). He has added to this a presentation that is carefully calculated for its dramatic effect, from the use of colorful, open-throated shirts and striking gestures to his intense, concentrated projection. The obviously manufactured slickness of this presentation might ultimately be self-defeating if it were not balanced by the rough, untutored character of his voice, a mixture which sometimes produces a startling semblance of passion and fervor.

More than his earlier disks, "An Evening With Belafonte" demonstrates the range and variety of which he is capable—the swirling drive of **Hava Nageela**, warm tenderness in **Once Was** and **Mary's Boy Child**, virtuoso comedy in **The Drummer and the Cook**, the directness and unadorned dignity of **Merci Bon Dieu** and the blood-tingling zest of **Cu Cu Ru Cu Paloma**. He even has the courage to look on two tired, bedraggled and overdone songs—**Danny Boy** and **When the Saints Go Marching In**—and to bring to them a sense of fresh discovery which is real art.

Stimulated Others

Mr. Belafonte's association in the public mind with Calypso stems largely from a previous, tremendously popular disk, **Calypso** (Victor), a melange of West Indian music including some Calypsos. The interest in Calypso roused by this disk has brought on a flood of recordings in this vein.

Ironically, the Calypsonians who have been plying their art for many years in relative obscurity are reaping little of the present disk rewards. (A Calypsonian, as Geoffrey Holder pointed out recently in The New York Times Magazine, improvises his songs on the spot and is quite distinct from the Calypso singer who simply sings lyrics written by others.)

One of the most stimulating Calypsonians, Wilmoth Houdini, who reputedly made a Calypso record as long ago as 1914, can be heard briefly on **New Horizons** (Decca) and **Holiday in the West Indies** (Decca). He sings with a soaring, willowy vibrato, somewhat like Sidney Bechet's soprano saxophone style, which floats over a strong, lilting beat. His **Gin and Cocoanut Water** on "New Horizons" is a fine sample of his blithe, unaffected singing.

The Duke of Iron, another of the older practitioners of this art, sings with spirit on **Calypso Carnival** (Victor) but he lacks Mr. Houdini's gracious lilt. This captivating lilt also escapes still another old-time Calypsonian, Lord Beginner, but the polish and assurance of his delivery on **Caribbean Calypsos** (Capitol) overshadows the relatively earthbound work of two younger singers who share this disk with him, Tony Johnson and The Torpedo.

The most interesting of the younger Calypso men who have turned up on disks is Small Island Pride, whose rough and fiery singing is heard on both **Dance Calypso** (Cook) and **Jump Up Carnival** (Cook). These disks, recorded in Trinidad with much of the characteristic low fidelity of field recordings, include other Calypsonians and Calypso singers of varying skills who seem to blossom under the warm receptiveness of an enthusiastic audience.

One of them, Lord Melody, provides an intriguing basis for comparison of the appeal of the native Calypso style and the studied, commercial approach when he sings his amusing **Boo-boo Man**, a song which Mr. Belafonte has adapted very effectively to his own purposes as "Mama Looka Bubu."

Slicked-Up

Following Mr. Belafonte's lead, the current recorded offerings include a good deal of slicked-up Calypso. Some of this, judged on its own terms, is quite entertaining. **The Calypso Carnival** (Columbia) appears to be a product of a way station between Port au Spain and Tin Pan Alley. In both the songs and the singing, the flavors of the two are mixed, sometimes with provocative effect as in the **Zombie Jamboree** which takes place in a Bronx cemetery. The performances are by a large company headed by Sammy Heyward and Lord Zebedee. **The Fabulous McCleverty's** (Verve) is a spirited group with a knowing eye cocked on commercial potentials ("Don't blame it on Elvis for shaking his pelvis . . .") but the La Motta Brothers substitute slickness for spirit when they try much the same thing on **Modern Calypso** (Vik).

Two male trios, the Tarriers and the Easy Riders, have successfully adopted the Belafonte formula of building a widely varied folk song repertory. Both groups work with something of Mr. Belafonte's zest and intensity to make **Marianne** (Columbia) by the Easy Riders and **The Tarriers** (Glory) polished and rhythmic sets.

Great Names In Music

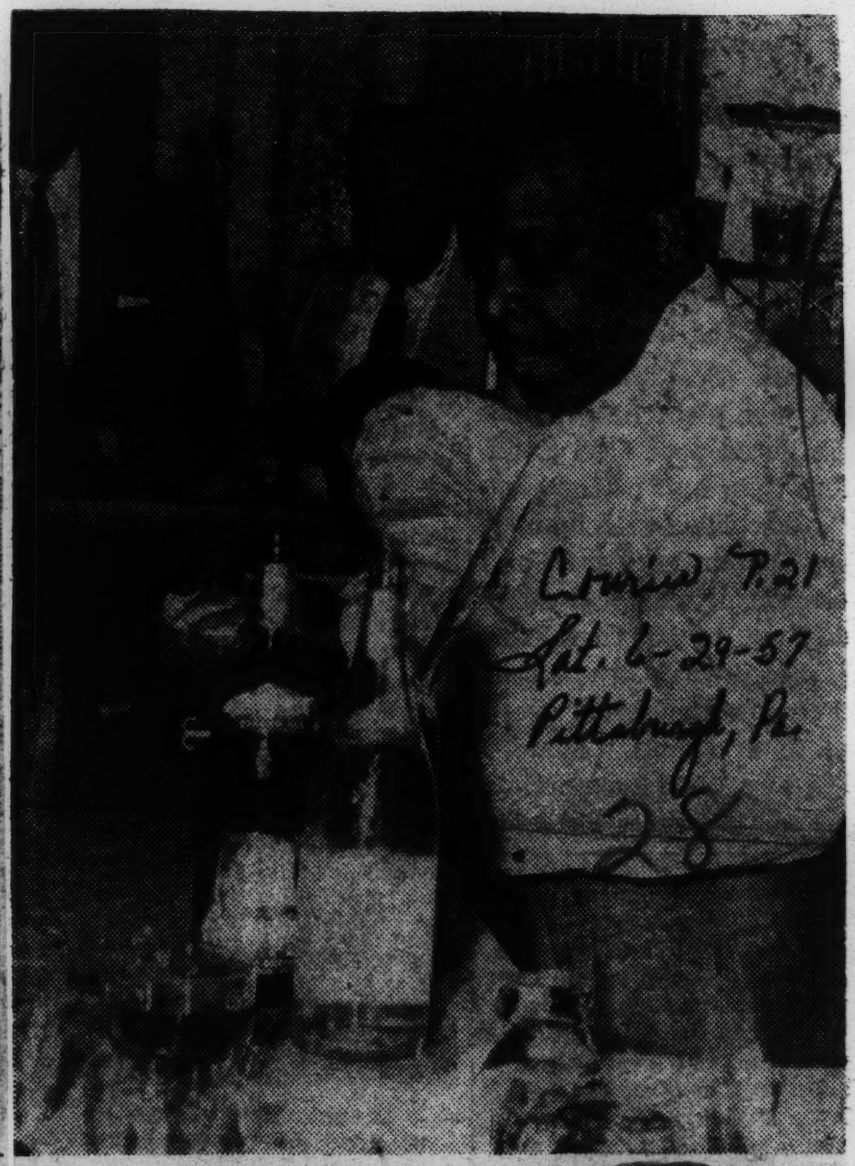
The name of Carl Rosini Diton, pianist-composer, has been associated with distinguished accomplishment in the world of music for the past 50 years.

Born in Philadelphia in 1886, Diton recieved four vocal scholarships from the Juilliard School of Music there. At the age of 23, he became the first Negro pianist to tour the United States, giving 80 concerts and covering 15,000 miles.

CARL R. DITON

Diton is recognized as one of the first artists to give aesthetic expression in concert style to Negro spirituals. As a composer, he won first prize in the first musical composition contest open to Negroes in the United States, in 1914, and in 1932 won the National Harmon Award.

In the field of musical education Diton is credited with introducing musical history in Paine College, Augusta, Ga., where he taught from 1912 to 1914. At Talladega College, 1915-1916, he initiated advanced courses in music.



Count at Work—The great Count Basie, currently starring with Sarah Vaughan at the Waldorf-Astoria in New York, took time off to pitch in at the fifth annual garden party of the Dental and Mental Health program of South Jamaica. Count took off his coat and helped behind the bar at the affair held at the home of Mr. and Mrs. F. J. Abramson.

Sarah, Count Rack Up New Record at Waldorf

NEW YORK — Now that it has turned out to be the most successful entertainment package in the entertainment room history of the Waldorf-Astoria, the facts behind the booking of Count Basie and Sarah Vaughan can here be told.

When the announcement was first made that Basie and Vaughan had been booked to starline the opening season of the Waldorf's Starlight Roof, it was doubted in several circles. This doubt was caused by many things. The topmost reason, of course, was due to the brand of entertainment the Basie band is famous for. On the other hand, only a few Negroes, Dorothy Dandridge, Harry Belafonte, Lena Horne and Pearl Bailey, had played the mecca hotel. Yet none had played in the Starlight Room.

■

The jump from Birdland to the topmost room of the Waldorf was another source of worry to some involved in the booking of the great pair. The feeling was deep rooted that the caliber of the audience they would attract wouldn't be up to Astoria standards. What happened is, of course, history now and happy courage to those involved. You see, Basie and Sarah have broken every record, except that of Lena Horne, ever established within the confines of the swank Park Avenue hostelry.

The success of the duo has also created a new form of integration at the Waldorf. However, more important to the management is the money coming in, and already Vice President Claude C. Philippe has picked up the option which will bring Basie and Vaughan back to the roof Aug. 13 to remain until Sept. 18. The present run is until July 13, at which time Lionel Hampton will take over the podium.—IZZY ROWE

The 'Flea' Hops—Preparing for a king-size hop, famed calypso singer Lord Flea, kneeling at right with guitar, with his calypso crew, prepares to board a Pan-American World Airways Clipper at Miami International Airport on a sort of reverse lend-lease project. The Lord Flea group is making a series of appearances in Jamaica, one of the Caribbean islands which gave birth to the catchy calypso melodies whose popularity is now sweeping the United States.

Cinderella Of Singing World To Europe, Mid-East

Special to Journal and Guide

NEW YORK — Song bird Leontyne Watts, the Cinderella of the Singing World, left via the luxury liner United States last Friday for extended appearances in Europe and the Middle East.

Prior to her departure, one of the smartest "bon voyage" parties in the history of bon voyage parties was given in her behalf. The party, with the Savory Promotional agency which represents Miss Watts here and abroad picking up the tab, drew a number of well-known New Yorkers and persons from Philadelphia, the lovely lady's hometown.

* * *

GUEST INCLUDED Joseph Brown, William Gordon, Joseph Holley and Bill Sigmon (foreign representative) all of Savoy; pianist-restauranteur Lucky Roberts, NYC; Florence Cooper, NYC; Dr. Theodore Bullard, NYC; Fr. Hines of St. Phillip's Church; Dr. Johnny A. Gilchrist of Durham, N. C. and NYC; and the Rev. and Mrs. Lascelle Watts of Bethel AME church, Providence, R. I.

Also Mr. and Mrs. Gilbert Watts, Mr. and Mrs. Berndard Watts, Mr. and Mrs. Aldridge Watts and Mr. and Mrs. Dock Watts, all of Philadelphia.

* * *

LEONTYNE WATTS will appear in swank clubs during her overseas trek.

A favorite in shows, opera, club work, radio and TV, Miss Watts' credits include the role of the Strawberry Woman in "Porgy and Bess"; Myrt in "Carmen Jones"; Necessity in "Finian's Rainbow; and Delilah in "One Wheel Chariot."

* * *

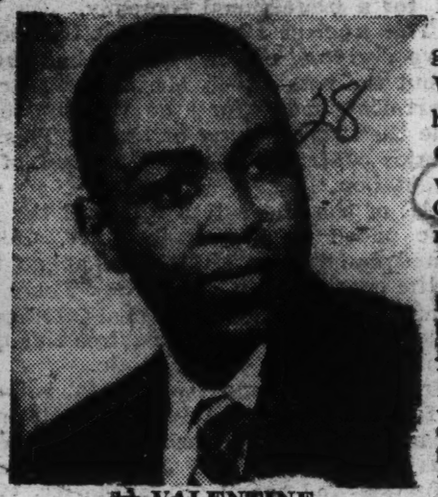
SHE HAS SUNG Martha in "Hansel and Gretel; Anmeris in "Aida", Azucena in "Il Trovatore" and Carmen in the opera of the same name. Her club dates include the Arles, Golden Supper, Borscht circuit; Versailles at Sept Illes, Canada; Coral Room, Lawrence, Mass; Paraglide, Long Island and others. She has also made periodic TV, radio and concert appearances.

LEONTYNE WATTS
Songbird Off To Europe, East

28 1957

THE INAUGURAL BALL for Illinois Gov. Stratton, held in Springfield, Ill., last week was second in importance to Illinois voters and officials who attended the ceremonies in Washington when President Eisenhower was returned to office a few days later but the entertainment was just as colossal. Reason? Duke Ellington, shown directing his great band, was the musical attraction. On the left Mrs. Stratton, wife of the Governor and her two charming daughters enjoy the Duke's music from the first row of the ballroom. After the program the state's first lady and her daughters, told reporters they had never heard better music.

William de Valentine Recital



VALENTINE

William de Valentine, Los Angeles bass singer, will return to Wesley Methodist church where he was once a soloist for a recital July 14. Only last week he won a year's study in Austria and Germany on a John Hay Whitney Fellowship.

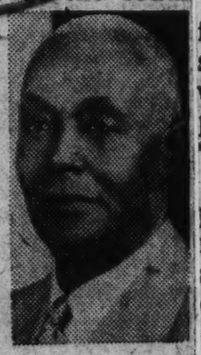
Awards have come rather handily to Mr. de Valentine. Among these are: Los Angeles Bureau of Music Young Artists, UCLA Young Artists, Atwater Kent, Blanche Thebom and Marian Anderson stipends. We recall only too well when Albert McNeil unveiled this young singer at the age of 16 in Handel's "Messiah." Very shortly thereafter he sang Mendelssohn's "Elijah" also with the Cathedral choir of People's Independent Church of Christ. We recall the prodigious patience with which Mr. McNeil taught these and other scores to de Valentine, and we have been most interested in his subsequent studies and accomplishments.

In the New York area, de Valentine has served as church soloist in St. Mark's Methodist, and St. Philip's Episcopal in Brooklyn. He has also sung several roles in productions of the Amato Opera theatre in New York.

CHORAL LEADER ACHIEVES FAME THE HARD WAY

BY ROI OTTLEY

Prof. J. Wesley Jones, minister of music at the south side Metropolitan Community church and one of the nation's top choral directors, pushed wheelbarrows of concrete to help pour the foundation of Orchestra hall and 20 years later mounted its podium to conduct his famed choir.



Jones

The Negro choral director, who has a repertoire of 500 spirituals, has led his Metropolitan choir in more than 50 cities thruout the nation. He is one of the men credited with giving spirituals, once regarded by Negroes as degrading, a dignity and acceptance.

Jones will conduct a 400 voice choir at the annual Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., the night of Aug. 24, in Soldiers' Field. He also will be one of the honored guests at the festival luncheon Aug. 23.

Will Perform Classic

His appearance at the music festival this year will represent his 27th performance. He will celebrate the occasion by performing the classic, "Swing Low Sweet Chariot."

Jones has been the Metropolitan Community church's minister of music since 1920, and was one of the organizers of the National Association of Negro Musicians, Inc., which awarded Marian Anderson her first scholarship.

He was born in Nashville, Tenn., Sept. 8, 1884, one of four children. His parents, John and Willie, ex-slaves, died when he and his twin brothers were infants. Until he was 6, he was reared by a white couple, Mr. and Mrs. Robert H. Miller.

Enrolls in School

They enrolled him at Tennessee Industrial School for Orphans, where he was taught shoe repairing and carpentry, and sang in the children's choir. The school's superintendent, A. J. Rohelia, saw promise in the ambitious youngster and when he was 16 years old paid his tuition to Walden college, Nashville.

Not only did he receive an industrial schooling, but he studied music, particularly the piano, cornet, and voice, and developed an ambition to become a choral director. Soon after his graduation in 1920 with a B. A. degree he came to Chicago.

He got a job as a laborer and organized a choir for a small church called Scott chapel, a Methodist mission. From there he went to Providence Baptist church and in 1920 to the newly organized Metropolitan Community church.

Becomes Postal Clerk

Meantime he had taken an examination and had become a postoffice clerk in 1914. He progressed steadily, and in 1954 he became the first Negro superintendent of a postoffice branch, Hyde Park postal station. He retired in 1955.

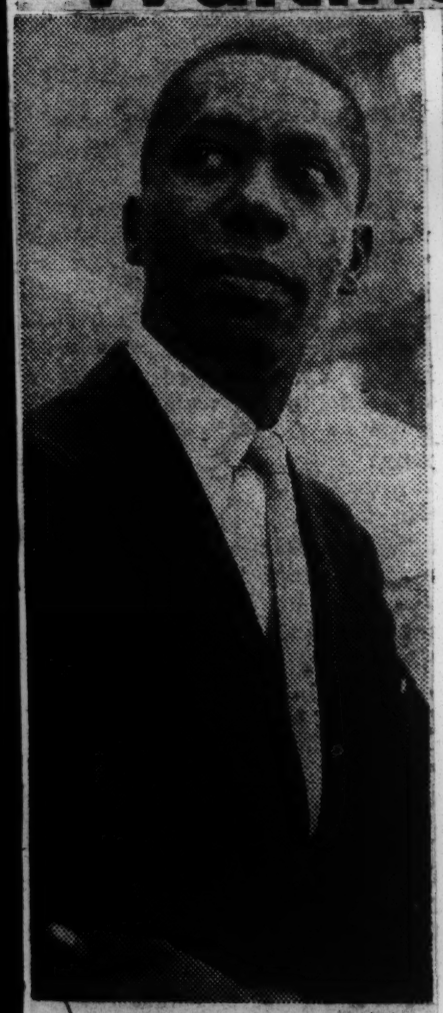
Jones is married to the former Winnifred Shirley. They have two daughters, Mrs. Vivian Johnson and Mrs. Inez Gaines, five grandchildren, and three great-grandchildren.

Folk and Ballad Singer

Courier P. 23

Clarence Cooper Still Waiting for Big Break

Sat. 6-29-57 Pittsburgh, Pa.



CLARENCE COOPER
. . . balladeer

By EVELYN CUNNINGHAM

NEW YORK — Wherever he sings, whether folk song or ballad, Clarence Cooper kills the people.

They can never understand why he isn't real famous, why he hasn't been on a lot of TV shows, why he hasn't sold a million records.

Here is a fellow who has made Marilyn Monroe squeal with delight, yet he remains relatively unknown.

The answer is simple. Clarence hasn't yet gotten the "big break." In addition, he is uncommonly shy and either unwilling or reluctant to project himself and admit to his vast and unique talents.

The calypso craze (or curse?) has helped the young singer. A lot of people look on his folk songs as calypso. But he, himself, doesn't feel he does this type of music very well. "I'm far more at ease with work songs or sweet ballads," he says.

■

THIS COOPER is a tall, slim, good-looking, Ivy-League type. He accompanies himself at the piano when he sings pops and with a guitar when he sings folk songs. At most performances he does both, usually devoting the first part of the program to pops. However, the tone and temper of his audiences determine in which area he will concentrate.

Therein lies a great personal struggle. Cooper is still beset with doubt as to where the most promise lies. He has a greater love and affinity for work and folk songs.

Yet there are indications that he can "make it" quicker and with more impact in the pop field. In the latter department, he has written three tunes, "Moon," "Every Now and Then" and "The Night We Met." His only original calypso song is the recently recorded "Ladies at the Market."

A graduate of Hampton Institute, Clarence studied for the social work field. He worked on the staff of the Wiltwyck School, a New York State institution for emotionally disturbed children.

It was here and during vocational institutes at Vassar College that he became immersed in folk tunes and the guitar. He found this kind of music was equally therapeutic both to the girls at Vassar and the disturbed children at Wiltwyck.

■

IN 1953, he spent his vacation at Music Inn in Lennox, Mass., which has been built into something like a Tanglewood-with-jazz. So impressed were the jazz enthusiasts with what Clarence had to offer, they invited him to become a member of the Music Inn staff. For the past four years, he has worked there during the summer. Last summer, Music Inn presented him in concert in its Berkshire Music Barn.

On television, he has made three appearances on the Tark

CLARENCE COOPER
. . . folk singer

■

and Jinx show and in U.S. Steel's production of "Tom Sawyer." An LP record, "Goin' Down the Road," was released by Elektra.

Film star Marilyn Monroe invited him to entertain her guests at a dinner party just two months before she became Mrs. Arthur Miller. She, along with Lady Iris Montbatten, is a staunch Cooper fan.

■

THEN THERE was a role in the much-decorated documentary film, "The Quiet One," in which Cooper portrayed a sympathetic counselor to a group of underprivileged and delinquent children.

Strangely, Clarence Cooper will be making his first public appearance in Harlem on Sunday, June 30, when "An Evening with Clarence Cooper" will be presented by actor Elwood Smith in the Gold Room of the Hotel Theresa.

BLUES SINGER—Jimmy Rushing has recorded several songs associated with his travels on the jazz circuit.

'NO VOICE' JAZZ

Sun. 7-21-57

Craft and Guile Can Make the Difference

New York

By JOHN S. WILSON

ONE of the distinguishing features of those who sing jazz or use jazz devices in interpreting popular songs is the relative unimportance of a well-developed voice. The understanding and apposite use of phrasing is the all-important quality in such singers. The voice can be the most rasping growl (Louis Armstrong comes immediately to mind) or the reediest whisper so long as its musical statements are projected and punctuated in knowledgeable jazz terms. A cultivated voice need not be a hindrance (it hasn't been to Sarah Vaughan), but all too often the process of voice development seems to inhibit whatever jazz instincts a singer may possess.

It is not surprising, then, that jazz singers often improve with age, becoming, with their accumulated knowledge, something like those aging baseball pitchers who prolong their careers by substituting craft and guile for a long-vanished fast ball. Jimmy Rushing is a case in point. For more than thirty years, Mr. Rushing has been shouting the blues in a high, slightly nasal voice, a voice that once had edges rough enough to cut through the heavy barrage laid down by Count Basie's band, with which Mr. Rushing was featured for most of those years. Today more than the edges of Mr. Rushing's voice have roughened and some of its flexibility is gone, but nonetheless he reaches a new peak in his career as a jazz singer on his latest disk, **The Jazz Odyssey of James Rushing, Esq.** (Columbia.)

28 1957

WRITTEN JAZZ

New Records Show Some Of It Is Successful

By JOHN S. WILSON

THE idea of composing jazz has frequently been dismissed as a contradiction in terms on the basis that the creative element in jazz occurs almost completely in the improvisational efforts of the performers. But, as Fletcher Henderson once pointed out in defending the jazz nature of his big-band arrangements, there is no reason why a jazz musician should not improvise on paper in much the same manner as he improvises on his instrument.

There may be no reason why he should not, but until very recently paper has proved to be an extremely difficult vehicle for jazz improvisation except in providing sketches on which big, solo-conscious bands could build.

Two recent works by John Lewis, pianist and leader of the Modern Jazz Quartet, and trombonist J. J. Johnson are the clearest indications so far that there can be jazz composition based on the same kind of form and structure used in the composition of "serious" music. The two works—Mr. Lewis' "Three Little Feelings" and Mr. Johnson's "Poem for Brass"—are on **Music for Brass** (Columbia), a disk by the Brass Ensemble of the Jazz and Classical Music Society which also includes another jazz composition, Jimmy Giuffre's "Pharaoh," and a non-jazz work, Gunther Schuller's Symphony for Brass and Percussion.

Augmented Ensemble

Since jazz requires knowledgeable interpretation as well as knowledgeable writing, the Ensemble has been augmented for the Lewis, Johnson and Giuffre works by the addition of several very able jazz musicians. Among them are Mr. Johnson, Joe Wilder, trumpet, and Miles Davis, fluegelhorn and trumpet, all of whom heighten the effectiveness of the first two selections with brilliant solo work. Mr. Davis' playing is especially noteworthy—well-formed, clean-edged and deeply imbued with jazz feeling in contrast to the fuzzy tone and hesitant presentation he normally affects. This more customary Davis style has its effective moments but, as he make evident on 'Round About Midnight (Columbia), a disk on which he is heard with his own Quintet, it becomes thin and wearing as a steady diet.

The solo portions, however, are only one element contributing to the success of Mr. Lewis' and Mr. Johnson's compositions. In both cases, the composers have written primarily for the ensemble and they have succeeded, where others before them have largely failed, in writing music that emerges with a consistent jazz feeling when it is played—as it is here—by musicians who are thoroughly experienced in jazz. This is part of the tightrope that the composer who is dealing in jazz ideas must walk. Getting the right musicians to perform the work is just as important as catching the jazz idiom on paper. Earlier efforts to compose in jazz terms may well have been hindered to some extent by the fact that the breed of musician that combines both the necessary jazz background and the technical skill required for such works is only now beginning to emerge.

Non-Jazz

Unlike Mr. Lewis and Mr. Johnson, Mr. Giuffre has not been able to communicate a jazz sense in his "Pharaoh," a brief bit of stately pomp which also lacks the interesting development of the other works. Gunther Schuller's Symphony, conducted by Dimitri Mitropoulos, is a kaleidoscopic, frequently exciting demonstration of the potential of French horns and trumpets.

Miles Davis turns up again, this time as an inspiration, in the work of Alonzo Levister, another promising young composer who seems to be in tune with the ideas of Mr. Johnson and Mr. Lewis. The highlight of **Manhattan Monodrama** (Debut), a group of Mr. Levister's compositions played by a sextet of musicians of mixed musical backgrounds, is "Black Swan," a provocative musical impression of Mr. Davis which catches the wistful, brooding quality of his style and suggests what Mr. Davis might make of it if he added the lyric quality of Mr. Levister's writing and trumpeter Louis Mucci's unforced interpretation of it. The four other short works on the disk are pleasant and often evocative.

George Russell has made the challenge to the jazz composer even sharper by attempting to write for a quartet made up of alto saxophone, guitar, string bass and drums. His "The Day John Brown Was Hanged" on **Hal McKusick: Jazz Workshop** (Victor) valiantly avoids the dependence on a solo instrument that such a grouping invites, but except when Mr. McKusick's saxophone or Barry Galbraith's guitar is leading more or less solo, the piece has only a tenuous jazz quality. Most of the other selections on this disk are more directly jazz-oriented, and Mr. McKusick plays with a lithe, flowing warmth that is more winning than the cool and static manner he holds to on **Jazz at the Academy** (Coral), a collection recorded at the Brooklyn Academy of Music.

TROMBONIST—J. J. Johnson, who has composed jazz compositions that have relationship to serious music.

All-Negro variety show is booked twice Sunday

Recording stars are coming to town today for the two-hour all-Negro variety show at the Municipal Auditorium.

There'll be two shows, one at 3:30 p.m. for white people, another at 8:30 p.m. for Negroes.

Here to entertain will be Ruth Brown, The Drifters, The Coasters, Johnny Hartman, Bobby Parker, Smiley Lewis, The Five Satins, The School Boys, Bo Diddle and His Trio, Bobby Parker and His Guitar, and Paul Williams and His Orchestra.

You'll hear many of them in their hit recording numbers.

Because of the remodeling work going on at the Municipal Auditorium this will be the last show of its kind of the Summer season by the sponsors of these popular all-Negro stage shows.

Fats on Fire

The Dallas kids yelled as the fat man stumped onstage, flashed an 88-key grin and tore into the piano with both hands, like a starving man wolfing a platter of chicken. The kids shrilled an octave higher as the performer knocked out a couple of bars introduction, then quieted down to mere noise as he ducked his head shyly, leaned over to the mike and opened a satchel-sized mouth. "Ah'm walkin' "—each word a hard, booming beat—"Yes indeed, Ah'm talkin'." A diamond-heavy right hand jackhammered treble chords

Roy Patton

ROCK 'N' ROLLER DOMINO
He's flyin'.

between beats; three saxes, an electric guitar, bass and drums came down hard on each syllable. Six extra loudspeakers hyped up the rainbarrel acoustics of the Dallas hall known as the Sportatorium, boosted the big noise to the threshold of pain. The kids spilled out into the aisles to rock and roll, but were herded back to their seats by a squad of 26 cops.

Four songs later Antoine ("Fats") Domino Jr. had shown for the 97th time, in a grueling succession of one-night stands, why his reputation rivals that of Elvis Presley with rock 'n' roll fans. Leaving his audience in a happy lather, rock-solid Fats (215 lbs., 5 ft. 7 in.) trucked offstage to his dressing room.

Two handlers laid out fresh clothes as Fats mopped his face and clambered out of his tan silk suit (he owns 51 such rigs). The band got a quick dressing-down:

"You guys ain't playin' wuth a cotton picker's wages—a real crummy beat." Then, turning to reporters, Fats philosophized about his wearying one-night stands: "Gold all the way, but man, they get old." Fats's gold standards are high: he estimates that he will make $600,000 to $700,000 this year, spend $60,000 on a house in New Orleans for his wife and six children, pay taxes with the rest.

Basic Bestsellers. The cash came early; Fats is only 29. Eleven years ago he was plunking out "back-beat," barrel-house piano while he sold "snowballs" (shaved ice and flavoring) from a New Orleans streetside stand. By 1949, he played "rhythm and blues"—the record trade's postwar tag for Negro pop music with the beat, but not the brass, of Dixieland. His record, *The Fat Man* (Imperial), hit for an 800,000-copy sale. In 1955 rhythm and blues got transformed into rock 'n' roll and began to boom; so did Fats.

Since then, every record he has cut for Imperial has been a bestseller—standards like *My Blue Heaven* and *Blueberry Hill*, and custom-tailored works like *Blue Monday* and *I'm Walkin'*. Last week his latest lament, *Valley of Tears*, was doing well: "Only four weeks old, and that baby is hittin' between seven and eight hundred thousand." Fats talks the words in his songs, and they can be understood—a rarity among rock 'n' rollers. The lyrics are clean, but the beat is lowdown and as basic as they come. His head-rolling piano antics never sink to pelvis level.

For the Kill. In his Dallas dressing room last week, Fats speculated about his popularity and Presley's: "You got to hand it to the boy. He's it, right now." But when fans call Fats the undisputed rock 'n' roll king, he chortles: "Man, I carry that tag well—I mean undisputed."

A few more slugs of Scotch, gin and beer ("I don't like the stuff, but it keeps me goin' "), and it was time for the second performance. Fats slipped on his four-carat diamond ring, sank a horseshoe-shaped diamond stickpin in a rich new tie. From the stage, the whine of an electric guitar and the bleat of a sax vibrated through the walls; the rock 'n' roll picadors were wearing down the audience. As his handlers hovered, Fats stuffed himself into a fresh, shimmering suit, then stepped daintily out of the dressing room and trotted onstage for the kill.

Bill Doggett's New $38,000 Bus Showplace On Wheels

Journal Wilmington, N.C. Sat. 6-1-57

NEW YORK — Bill Doggett, the world's hottest jazz organ attraction and winner of numerous popularity polls, headlines the entertainment package at the plush White's Paradise in Charleston on Thursday, May 30th.

Traveling in his new $38,000 Flexible Starliner bus - one of six such vehicles now in use by entertainers - the Doggett aggregation is all set to give Charlestonians the same brand of rhythm that caused near-riots in a recent cross-country tour that included over one-hundred U. S. A. towns, with Raleigh being one of the most successful stops.

Equipped with a new Vista-Dome roof, and a specially designed compartment for transporting his Hammond Organ equipment, the ultra-modern luxury bus is the only one of its kind owned by a Negro.

One of King Records' most popular recording artists and most consistent hit-makers, Bill Doggett's newest waxing of "Ding Dong" is currently the fastest rising new entry on the nation's hit charts. Released just three days after being recorded in New York, "Ding Dong" leaped to 25,000 sales immediately.

King Records officials optimistically predict even more greatness for "Ding Dong" than that achieved by his sensational "Honky Tonk." It will be recalled that "Honky Tonk" sold 2 million copies and earned royalties of over $65,000.

Calypso is on its way out

News P. 6-C Sun. 6-9-57. By Sammy Allen

BY SIGMUND SPAETH

The music known as calypso has definitely superseeded the savage rock 'n' roll, but is already on its way out because of inevitable commercialization. This is what killed swing, bop and even the authentic Dixieland jazz.

Actually, calypso in its original form, is a true folk music, emphasizing the spirit and technique of improvisation, which is characteristic of all such primitive material.

The early calypso songs, with their absurd rhymes and artificial accents, were interesting and entertaining compositions, going all the way back to the early 19th Century, when the West Indian slaves were not permitted to talk to each other while at work and therefore exchanged the news of the day in song.

Even Harry Belafonte has arranged, adapted and often distorted the folk songs of Trinidad and Jamaica, achieving by his showmanship a success which had eluded the real interpreters of the style. He himself admits that it will not live much longer.

AFTER SUCH VIOLENT music, there is generally a reaction in favor of a sweet and languorous type of melody, and this may now be found in the already well-established songs of Hawaii. The latter have retained certain folk rhythms of universal appeal, adding to them the melodies and harmonies introduced by New England missionaries about the same time that calypso got its start in the West Indies.

There has been a tendency to limit Hawaiian music to the familiar whine of steel guitars, strumming of ukuleles and the richly guttural tones of native singers. But there is much more to it than that, as is now proved by a new Decca record called simply "Music of Hawaii."

With the advantage of the Ken Darby singers and an orchestra conducted by Alfred Newman, this novel disc may at first seem overarranged, but eventually gives the listener a convincing tonal picture of the Islands, including even the sound effects of screaming gulls, rolling surf and the deep-throated steamship whistle of the Lurline or the Matsonia. There is comparatively little of the conventional hula strain or the sliding of steel along guitar strings.—(c)

Says Negroes Know Too Little About Jazz Music

Call Journal Tel. me, Tues. 6-3-57 P. 20

Even though jazz was created by colored musicians, most Negroes—including top race performers—know nothing about jazz and cannot discuss it intelligently.

This blistering charge is leveled by noted pianist Billy Taylor in the August issue of Duke magazine in an article which is a provocative incident of the "lack of pride" of Negroes in their own music. The popular trio leader, who is a top-name performer in niteries across the nation, angrily blasts Negro universities and newspapers particularly for failing to give jazz musicians proper recognition.

The Virginia State college graduate assails colored colleges for failing to have classes in jazz appreciation and even failing to provide training for would-be musicians. "Somehow, we've got to make Negroes more aware and appreciative of what jazz has meant and still means to the advancement of the race. What needs to be done right now is to instill in more Negroes a sense of pride in the accomplishments of their own music," states Taylor.

EVEN MUSICIANS UNHEP

Even musicians know little about the jazz they play, charges Taylor. "It is just amazing how uniformed many top performers are about the historical background of the music they use as a medium of expression." he says.

Taylor is bitter about the treatment of jazz musicians in Negro publications and says that most newspapers and magazines "just cannot seem to find any jazz musicians to write about except the ones who use dope, drink excessively, have been arrested or have otherwise had trouble with the society in which they live. Our periodicals sometimes deliberately go out of their way to play up the personal failings of certain jazz musicians, thus continuing the ancient stereotype that jazz is bad music because of its past association with 'vice,' and since it is bad, everyone associated with it must consequently be bad. To me, this attitude by Negro editors seems completely unreasonable."

RACE RELATIONS AID

Speaking of the jazz public, Taylor states: "It is surprising to note that the percentage of white jazz fans is considerably higher than the percentage of Negro jazz fans. Surely a musician like Duke Ellington, with his great orchestras, has done enough to advance the cause of Negroes as a race to warrant the same enthusiam and support which we give to Jackie Robinson and our great athletes.

"In many ways, jazz has done more to break down the color line between the white and colored races than religion and it was way ahead of sports in blazing the path to finer friendships and understanding between the races," Taylor concludes.

28 1957

Elvis Says BB Taught Him

Is Loud In Praise For 'Blues King'

MEMPHIS — Elvis Presley may be the "King" of the rock and roll set and make a million dollars at it, but down on Beale street here it's common knowledge that without bandleader B. B. King the world may never have heard of Elvis the Pelvis.

But what they give the side-burned kid credit for is that he readily admits to newspaper interviewers that he patterned his style after B. B. King whom he used to watch perform when he was a $20 weekly truck driver.

WHEN HE wasn't observing the "King of the Blues" in action, Presley said he was in the back pew of some small Negro church watching their revival meetings.

Like King, whose mannerisms he copied, Presley uses a guitar to accompany himself when he sings. Recently at a local radio station's charity show he showed up unheralded and without any urging went onstage with King to join him in a duet.

Backstage pandemonium broke out when both of them catered to autograph seekers. To all who were within earshot Presley was heard telling King, "Thanks, Man, for the early lessons you gave me."

B. B. KING AND ELVIS PRESLEY
A Tutor And His Pupil

affairs. He is a member of the Mt. Carmel A M E Church vice president of the school band, president of the Science Club, and member of the Honor Society, the Student Council and other organizations.

He is a product of the Price High School Music Department, A D Wyatt band director and Mrs. J B Gore choral directress. Frazier Todd will play the first movement of "Haydns Trumpet Concerto."

FRAZIER B. TODD

Associated Press
SOPRANO SMITH
Dido must be white.

The Eyes of Texas

Since Barbara Louise Smith, 19, has the best soprano voice of anyone in her class at the University of Texas College of Fine Arts, it was only natural that she should win the starring role in the college's annual full-dress opera. Last October she was cast as Dido in Purcell's *Dido and Aeneas*, rehearsed conscientiously. Then, only a few days before last week's performance, she was summoned to the office of the dean and told that she must get out of the cast. Dean E. W. Doty was very sorry, but certain legislators in session right there in Austin had objected to having a Negro girl play a romantic lead opposite a white boy.

Over the months Barbara had already received as many as three threatening, anonymous phone calls a week. But it was not until last month that a segregationist legislator named Jerry Sadler blasted the "octopus on the hill" (*i.e.*, the university) for mixing "whites and blacks in an opera." Later another segregationist, Representative Joe Chapman, phoned the university's President Logan Wilson to discuss the matter. Though he denies threatening Wilson, the fact remained that the university's appropriations were about to come up before the legislature. Result: President Wilson suddenly decided that Dido must be white.

Apologies & Effigies. Hurt and shaken, Barbara Smith managed to swallow her pride. "The ultimate success of integration at the university," she said, "is much more important than my appearance in the opera." With that Barbara kept mum —and university officials were ordered to do the same. But last week a series of events proved that integration had achieved a far greater measure of success than Barbara—or anyone else—had realized. Seldom had the university been the center of such a storm of indignation.

In a letter of apology to Barbara, eight legislators regretted that some of their colleagues "have lost their sense of values, are more interested in personal advancement and the applause of the folks back home than they are in Christian principles of right and wrong." An effigy bearing the names of Sadler and Chapman dangled on the campus; another hung from the rotunda of the Capitol. Eighty student members of the Young Republicans and Young Democrats adopted a resolution condemning the university's action as a "flagrant"

Elvis Admits Influnce Of B. B. King

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Backstage pandemonium broke out when both of them catered to autograph seekers. To all who were within earshot Presley was heard telling King, "Thanks man for the early lessons you gave me." Arthur Godfrey would surely call that "humility."

Price Student To Play With The Atlanta Symphony

Frazier B Todd son of Mr. and Mrs. Floyd Todd, senior of Price High and first chair trumpeter of the Price High Band, will be guest soloist of the Atlanta Symphony Orchestra Concert for the Atlanta Public Schools at the Municipal Auditorium, on March 15th at 12:30 P.

After expressing a desire in 1953, to be the student guest soloist, Todd worked diligently under the supervision of his band director, A. D. Wyatt, to the realization of his dream. He made his debut as a soloist on the 1954 spring concert of the band and chorus. The same year, Todd received the very first award given by the school band to the best all around musician.

The talented musician is very active in church civic and school

GUITAR KING—California's guitar king, Riff Ruffin, and his vocalist, Josephine Willet, chat with Big Joe Turner during intermission at ballroom where the trio appeared together in Los Angeles. Maestro Ruffin opens March 15 for a week's engagement, and during his stay in the Pelican City he will cut a record session for Ebb label.—McLain Photo.

violation of the "principle of an equal chance for everyone."

Who's a Loyal Texan? Though the student president and vice president tried to excuse the university administration by insisting that its motive was merely to protect Barbara, the student assembly met to "reaffirm its belief that all bona fide students should be given an equal opportunity to participate in campus activities." The presidents of the two leading service organizations, the Cowboys and the Silver Spurs, recommended that students boycott the opera. "We wonder," said the presidents, "if, in order to qualify as one of Representative Chapman's 'loyal Texans,' we must abandon our religious heritage as Christians and Jews, and our political heritage as Americans." Meanwhile, angry letters flooded the student *Daily Texan*. One alumnus wrote that he was "deeply ashamed." Said another reader: "It makes me sick to my stomach."

At week's end President Wilson had yet to abandon his "no comment" policy. But the eyes of Texas were upon him, and Texas appeared to be shocked by what it saw. When *Dido and Aeneas* opened, the audience filled less than half the auditorium, and from the flagpole in front of the university's main building hung a swastika flag with the words "No Comment" on it.

BARBARA LOUISE SMITH

'If I couldn't sing, I wouldn't have been picked in the first place.'

28 1957

Texas Student Paper Assails Opera Lead For Negro Coed

AUSTIN, Tex., April 8 (AP) — The University of Texas student newspaper today said the faculty committee which named a Negro coed to sing the lead in an undergraduate opera displayed "striking naivete."

"They — the committee — should have known the temper of the times," the Daily Texan editorial said.

Miss Barbara Louise Smith, 19, Pittsburg, Tex., was removed from the student opera production "Dido and Aeneas" after State Rep. Joe Chapman said he asked she be removed. He said he told the university president, Logan Wilson:

"The people of Texas don't want mixing of Negroes and whites publicly and the University of Texas should not do it from that standpoint."

SEGREGATION LEADER

Chapman is a leader of the segregation bloc.

University Regent's Chairman Leroy Jeffers of Houston was quoted by the Texan as saying the administration's decision to remove Miss Smith was not because of "legislature pressure."

Other university officials have refused to comment.

Speaking of the opera cast selection committee, the Texan editorial said:

"Even last October, it was no secret that some members of the Legislature were planning the — segregation — bills now being considered. Even if the girl chosen had the best voice, and we do not doubt that she did, it would have seemed only the better part of discretion and wisdom not to have cast her in a romantic role opposite a white male lead."

Miss Smith was reluctant to say specifically why she was taken out, except to say that it was not her singing ability.

"Don't you know that if it was my singing ability, I would never have been selected for the part in the beginning?" she told The Associated Press. "If anyone else wants to say why, that's their business."

Dr. E. William Doty, dean of the College of Fine Arts, last night commended the cast for declining to comment.

A statuesque dramatic soprano, Miss Smith was to have played Dido, the founder and queen of Carthage in a Greek myth. Dido was in love with Aeneas.

The university admitted about 50 undergraduate Negroes this year. The graduate school has been integrated for several years.

Associated Press

BARBARA LOUISE SMITH
. . . loses role in opera

Negro Ousted From Opera, Bows to Edict

AUSTIN, Tex., May 9 (AP)—A 19-year-old coed removed from the lead in University of Texas student opera because she is a Negro says the action may have been best to insure harmonious integration at the school.

The coed, Barbara Louise Smith of Pittsburg, Tex., said Dean E. W. Doty of the College of Fine Arts told her she would not appear in the opera because complaints had been made about her having the role.

She was ousted from "Dido and Aeneas." State Rep. Joe Chapman of Sulphur Springs said he had asked she be removed for the betterment of the University.

In a signed story in today's Daily Texan, the University's student newspaper, Miss Smith quoted Doty as saying University President Logan Wilson made the decision "to insure my personal well being . . . and . . . there was a possibility my appearance would precipitate a cut in the University's appropriation by the Legislature.

"I believe they (Wilson and Doty) want the same things I do, and are working for superior education for Texas and are trying to achieve the most harmonious fulfillment of integration at the University."

The opera is to be presented tomorrow night and Saturday night or the campus. Miss Smith said she would attend.

"Between October and Christmas," she said, "I received three anonymous phone calls, complaining about my being in the opera. Between Christmas and mid-term nothing out of the ordinary happened. After that I received other anonymous calls—sometimes as many as three a week."

Wilson and Doty could not be reached for comment.

NEGRO GIRL DROPPED BY TEXAS U. OPERA

Special to The New York Times.

AUSTIN, Tex., May 7—A Negro student of the University of Texas has been removed from the leading role in a student opera.

Timing of the removal of the girl tide it in with consideration by the Legislature of the appropriation bill to support the school and efforts to pass bills aimed at preserving segregation in public schools.

Barbara Smith, 19 years old, of Pittsburg, Tex., a dramatic soprano, was removed from the leading female role of the opera production "Dido and Aenaes," which is scheduled for performance Friday and Saturday. She was to have played opposite a white student who had the male lead.

Dr. C. P. Boner, vice president of the university, said, "We're not going to have any statement to make."

Removal of Miss Smith from the cast was requested by a State Representative from East Texas, Joe Chapman of Sulphur Springs. He is one of the sponsors of the pro-segregation bills that have been demanded by East Texans in the state's area of heaviest Negro population.

Mr. Chapman said the request for Miss Smith's removal had occurred about a month ago. There is no connection between this matter and how much the university gets in its appropriation budget, he said.

Paul Roberts Choir Debut 'Excellent'

By CARL DITON for ANP

NEW YORK. — (ANP) — The finest singing yet heard in this city by a matured, classical Negro a cappella choir of mixed voices pealed forth last week in Town Hall, under Columbia Artists Management, Inc.

The occasion was the Town Hall debut of the Paul Roberts choir of Philadelphia.

Beginning with Jacobus Gallus' Ecce Quomode Moritur; Adoramus Te, Jesus Christe; Diffusa est gratia and Pater Noster, all from the polyphonic period of choral song, the group swung into Johann Sebastian Bach's 3 Great Choruses: Death, I do not Fear Thee (Motet No. 3); Ye are not of the Flesh (Motet No. 3) and Final Chorus from Cantata No. 131.

Then evolved the beauties of Brahms' Marienlieder, Op 22; Der englishe Gruss, Marias Kirchgang, Marias Wallfahrt, Der Jaeger, Rufzur Maria, Magdalena and Marias Lob; followed by Mass in G major from the contemparary Francis Poulenc.

The second half of the program opened with the Final Chorus from Richard Wagner's opera Die Meistersinger, concluding with such request numbers as Cowan's Waltzing Mattilda and Youman's Thru the Years, both most competently arranged by the conductor; Gail Kubic's Little Bird (Children Game Song), and Bless This House by Brahe, also arranged by the leader.

The traditional spirituals: Aint That Good News; Lord, Make Me More Holy; His Name so Sweet and Witness brought the program to a conclusion.

Mr. Roberts has an uncanny gift for choral interpretation, exhibiting the acme of dynamic treatment. The singers were under complete control thruout. The wealth of breath effecting long, sustained tone was hardly believable. Portamento, mess di voce, as well as other cardinal vocal effects, were constantly in evidence. And the diction was made good through the free use of the jaw, despite the fact that Mr. Roberts seems to favor the protruded, funnel-shaped mouth, from which to pour forth the sounds.

Such a concert as this points definitely to the fact that Negroes are achieving such heights in choral singing as to place them among the best anywhere to be found.

but she did observe, "Don't you know that if it was my singing ability, I would never have been picked for the part in the beginning. I know now that it is too late to keep it quiet, but the less said the better. If anyone else wants to say why, that's their business."

• **Miss Smith had been scheduled to sing the role of Dido, founder and queen of Carthage, an ancient North African land, in the opera, "Dido and Aonoes," which is based upon a Greek myth.**

There are approximately 50 Negroes enrolled at the Austin institution.

Texas U. Puts White Girl in Opera

Girl Prevented From Playing in Role as African

AUSTIN, Tex.—Old man segregation sneaked through the wings and had a Negro girl barred from the lead role in an undergraduate opera production at the University of Texas mostly because the white folks of the Lone Star State "don't want mixing."

Barbara Louise Smith, a music major, stated that despite the ban against her appearing in the student production, she was going to see the opera as a spectator.

Miss Smith stated, "Of course I'm going to see it. We support those things." The 19-year-old student, who hails from Pittsburg, Tex., was removed from the opera's lead role at the behest of State Representative Joe Chapman of Sulphur Springs.

■

CHAPMAN IN making public his opposition to Miss Smith, declared, "The people of Texas don't want mixing of Negroes and whites publicly and the University of Texas should not do it from that standpoint. There would have been nothing said about it if it hadn't been a bunch of left-wing students out there rabble-rousing."

• **Chapman has been one of the main leaders of a pro-segregationist faction in the Texas Legislature which has been demanding stronger color bars.**

Miss Smith would not state why she was taken from the role,

Here's Another 'True' Version Of History Of New Orleans Jazz

NEW ORLEANS. — (INS) — After many months of loud and dreary oppression from Presley, a person's ears can find exuberant relief by tuning in on New Orleans' jazz.

Nowhere is there noise so endlessly loud and gay. To walk down Bourbon Street at midnight is to be shot with a hypodermic-full of concentrated vitamins and joy juice.

"It ain't what it was," the old folks say. But New Orleans jazz is still better and more boisterous than you get served and verved up to you anywhere else. And to retire to bed is madness. This is music that seeps through windows and bounces on pillows.

"Just Rhythm With Sounds"

"I tell you the truth, it started back in North Rampart Street long bout Abraham Lincoln time," says the drummer who's going to give out the straight story on New Orleans' birth of the small, rocking ensemble. This may or may not be the truth because there are more personalized histories of N. O. jazz circulating in these parts than there are tourists to listen to them. However, it's the story of "The Basin Street Six," who started on North Rampart Street, and it sounds as logical as any.

"The Negroes always played jazz," he goes on, "it's just rhythm with sounds thrown in, but these Frenchmen round here just call it 'gumbo' — meaning mixed up. When the Negroes start putting words to jazz, the French they call it 'ya-ya'. They say 'don't play it public.'"

That was in pre-Civil War days. And even after Lincoln emancipated the Negro, in New Orleans he was unable to sing or play in public for more than a decade. Then the carpetbaggers came to town. They were hated by the local French whites, but loved by the local jazz players because they kind of "went for" the music.

Played For Pennies

Up and down the Mississippi river, in the loud voices of the carpetbaggers, spread the word that the Negro music was the greatest. For their private dances, these officious white men finally selected six of the best musicians in town, bought them good musical instruments to replace the home-made instruments they'd been using, and dressed them in tuxedos, patent leather shoes and real French perfume.

Everything has to end, and so came the demise of the carpetbaggers. On a muggy afternoon in 1874, the citizens of New Orleans rose against them and forced them from town.

"Things look bad for jazz now," says the historian, gleefully building up suspense. "But then they get an idea and go over to Basin Street. In those ol' beat tu'sedoes they stand on the levee at night and sing for hand-outs. Ol' Sharpeye—he plays the snare drum—catches pennies. Never missed one."

Nothing Aint The Same

The "Basin Street Six" — original and one-and-only, if this story's even half true — consisted of a short, fat cornet player named 'Alley Boy," a snaky-fingered sax-horn man named "Shorty;" a banjoist with an oversized noggin called "Big Head;" a tall, skinny Negro with great flat feet called "Te-Jo;' a French horn player with supper-sized mouth named "Andy," and the man with the snare drum and 20-20 vision, "Sharpeye."

As time passed this everlasting blasting sextet sat on the banks of the Carondelet canal and got "famouser and bigger." Until finally, just like in the movie scripts, along came a businessman from out of New York City and signed them to a contract.

He took Big Head, Alley Boy, Te-Jo, Andy, Shorty and Sharpeye to the big city. The great music critics heard them. The previously sedate public heard them.

"And nothing ain't been the same since ," concludes the racopteur, rising to return to his Bourbon Street Six. "neither here er there."

Young Minister Hailed As Church Music Composer

ROANOKE, Va.—The Rev. M. Arthur Camper, pastor of the Ebenezer AME Church, Roanoke, who is also principal of the Hollins (Va.) elementary school, finds his busy life quite rewarding, especially when he presented for the first time religious church music he has been composing for more than ten years to a crowded audience at the Ebenezer Church, Sunday, March 24.

So well received was his music that the WDBJ Radio Station's Devotional Hour presented some of it a week later.

• • •

WHILE REV. Mr. Camper wrote all the music and did the accompaniment, the singing was done by the Ebenezer senior and junior choirs with Mrs. Alma S. Dean, soloist, and James Thompson Jr., directing and narrating (telling how each composition came to be written.)

All of the music is copyrighted but Rev. Mr. Camper wants to publish it later when it has been rearranged for mixed voices.

• • •

HE FINDS pastoring and teaching no easy job but music which has always been a part of him offers a happy balance. He is not a music major but finds himself inspired to compose periodically during his spare moments.

At the close of a sermon he has been inspired to play and sing the text or summary of the message and would do so extemporaneously, while his tape recorder would pick it up, then at home he would arrange it. Or perhaps he would be awakened during the early morning hours with a melody he'd have to write down on scratch paper to be corrected later.

Rev. Mr. Camper's music attempts to break down all barriers and expresses man's deep longing for the Eternal with an expressed desire to live better day by day. He has written anthems, "anthemnettes" (so termed by the composer because of their brevity), hymns, spirituals and is working on a modern cantata.

REV. M. ARTHUR CAMPER

Composes Church Music

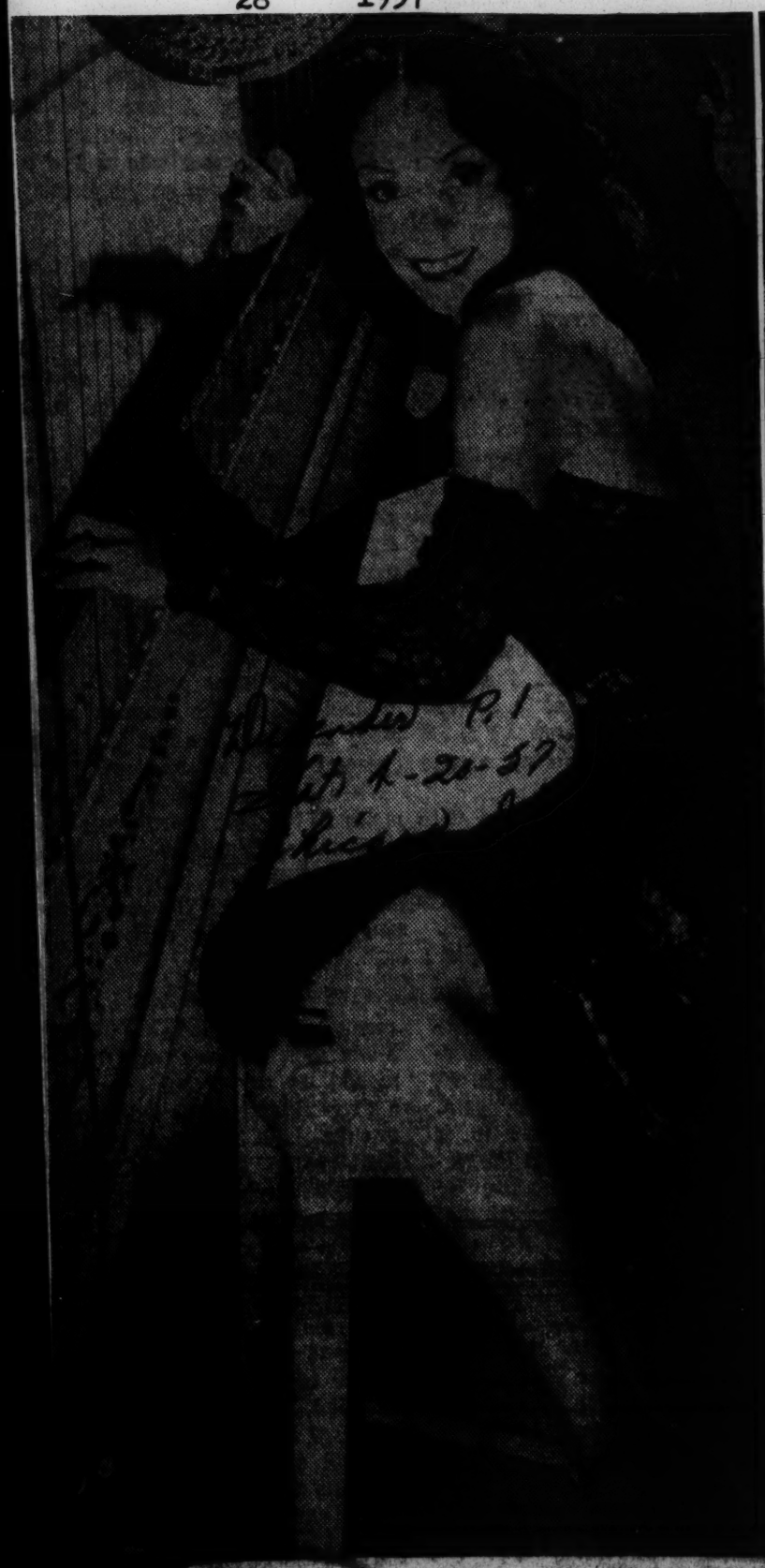
Here is what the critics say about Rev. Mr. Camper's modern sacred music:

• • •

"THE REV. Camper's songs show capable handling of musical techniques and a variety of styles. . . The composer's deep religious convictions are evident in the words of the songs. . . He was generally successful in allying the texts with appropriate musical treatments in order to express those convictions. . ." —Edmund B. Wright, Hollins College organist.

". . . Mr. Camper brings to all of his compositions a strong melodic impulse and an ear sensitive to harmony. . . In all of the music heard one sensed a fervent spiritual motivation. We will greatly look forward to further religious works of Mr. Camper." —John H. Dierks, instructor, harmony and theory, Hollins College

". . . The Modern Sacred Music Service started promptly at 4:35 p m. Dr. Camper did most of the accompaniment; playing his music with a dash, accuracy, and inspired fervor and sincerity that only the composer could execute. . . Each composition was thrilling in its rendition not only because of the very apparent sympathy and understanding of the choirs, but also because each was born of very personal spiritual experiences of the composer, Dr. Camper. Each person in the crowded sanctuary went away feeling that he had a very intimate sharing in the revelations of the compposer's soul."—Henry S. VanDerZee, director, Religious Education, Hudson River District AME Zion Church, Kingston, N. Y.



SINGER AT BENNETT — Miss Dorothy Maynor, famous soprano, signs autographs for students at Bennett College during her recent "surprise" visit to the Greensboro campus. The singer who was enroute to an engagement in ... son of Wendell, N. C., Gertrude Smith of Greensboro, and Harriett Butler of Cincinnati, Tennessee visited an old friend, Miss Burdette McIver, dietitian at the college. Left to right: Misses Elvenia Richard...

maican Room in New York City, was on the Perry Como and Water Winchell TV shows, had his picture in Life Magazine.

He agrees, as does most everyone else in music business, that calypso music's popularity is a direct result of one man—singer Harry Belafonte.

What does Flea think of Belafonte?

"He's all right. But you got to give him credit. You can say Lord Flea give him special credit, from my heart."

In Miami right now two clubs feature calypso full time —the Malayan Lounge on the 79th St. Causeway, which has featured calypso for five years, and the Calypso Club.

The latter club's proprietor, Pat Meola, summed up the situation tersely on calypso singers:

"We died here with them for 2½ years. Now we're moving."

In addition to the clubs, several hotels either have been or are featuring the music—the Eden Roc, the Roney Plaza, the Ocean Ranch and others.

Phonograph records are another big calypso item, but two local stores presented opposing views. Samuel H. Bloch, proprietor of the Flagler Book and Record Shop said, "There's a lot of talk but when you boil it down to actual sales it's not so big."

Miss Enid Tobias at Philpitts Music Store said "It's very hot with us right now. You can't get away from rock 'n' roll. That still heads it, but calypso is catching on."

What is it that's causing all this fuss? It's rhythmic folk music from the West Indies. It's got a beat, one that sets feet and fingers tapping.

"It's not everybody that understands calypso," Lord Flea said. "You have to sit down and listen. Calypso tells a story, you know."

Harry Belafonte
. . . credit from Lord Flea

West Indies Invasion

Calypso Rhythms Are Here to Stay

By WILLIAM KENNEDY
Herald Staff Writer

Calypso music is the rage now, in Miami as well as the rest of the U.S.

It is spoken of as the new craze which may displace rock 'n' roll.

Such purveyors of it as Lord Flea, however, are not overly concerned with rock 'n' roll's displacement. They know that business is big lately, bigger than it ever was, and they are making the most of it.

"Flea," as he is called by his friends, is a native of Kingston, Jamaica. His "square" name is Norman Byfield Thomas. He entered the calypso entertainment field as a dancer in 1944. Just under three years ago he came to the United States.

With his calypso aggregation he played a party at Miami Beach and on the basis of that was booked into the Eden Roc Hotel for two weeks. He stayed the two weeks, and four months besides.

He played other spots here, played at Las Vegas, the Jama

hearse and had to go on cold and tired. However, the audience greeted us with such warmth, that every member of the band got hot fast and forgot that there was such a thing as being tired."

* * *

SINCE THE Basie appearance at the Royal Festival Hall had been sold out several weeks before the arrival of the band, the 3,000 people within were outnumbered by those without. There were points during the evening when $2 and $3 tickets were being sold by scalpers at $25 per.

According to Basie, the band played for 105 minutes with the most enthusiasm being shown for "April in Paris," Joe Williams, Sonny Payne, Joe Newman, Frank Wess and Eddie Jones.

* * *

THE CRITICS embraced each of the 23 numbers and this is what one wrote:

"A powerful opener, 'Blues-O'Rama,' featuring Joe Newman, set the ball rolling, and gave the audience its first in-the-flesh taste of the band.

"It was socko. From then on, the band and the music did the impossible by getting better."

The band will play London

COUNT BASIE

twice more before returning to America. Here it will resume the "Birdland Tour" from California and later will notch another first when it moves into the Starlight Ballroom of the Waldorf Astoria with Sarah Vaughan.

Sarah Vaughan Signs For Waldorf-Astoria

Defender Chicago, Ill. Sat. 4-6-57 P. 9

NEW YORK — The swanky Waldorf-Astoria hotel has reportedly signed singer Sarah Vaughan to headline her own show in their Empire Room, rated the nation's top supper club.

Although formal announcement hasn't been made of the pacting, it was learned that Willard Alexander, her booking agent, has wrapped up the deal after a series of conferences with talent buyers for the hotel. George Treadwell, Miss Vaughan's personal manager, has ordered her a new wardrobe in excess of $6000 for what considers an engagement that caps her star-studded career which he has guided since she turned professional 11 years ago.

Although in the past the Waldorf has booked singers like Horne, Belafonte, Bailey and Dandridge, this is the first time that they have signed a strictly jazz and pop singer who is more of a stylist than a showman like the others. In the past three years the Divine One has progressed from the jazz club circuit to the better plush cafe rooms like the San Souci in Havana, the Fontainbleau in Miami Beach and the Royal Nevada hotel in Las Vegas.

An engagement at the Waldorf today is like playing the Palace Theatre 25 years ago which was considered the mecca of all stars. Usually an engagement at this world-famed hotel leads to being scouted by movie talent agents with Hollywood contracts in their pockets.

Supporting Sarah will be the Count Basie band and the Buddy Phillips dancers who will perform during Sarah's singing of her top record tunes.

Gershwin Memorial Group Features Negro Artists

Daily World Atlanta, Ga. Thurs. 4-4-57 P. 2

NEW YORK — (ANP) — The George Gershwin Memorial Foundation gave a concert Friday in Carnegie Hall featuring the Symphony of The Air (formerly the NBC internationally famous Toscanini symphony Orchestra), with Morton Gould as conductor, assisted by Earl Wild, pianist; Negro artists Camilla Williams, soprano, and Eugene Brico, baritone, and a chorus trained by Charles N. Smith, in major compositions by George Gershwin, who dies before reaching creative maturity.

Gershwin's major works have been presented on many previous occasions, yet they remain popular. These were American in Paris for orchestra, Concerto in F and Rhapsody in Blue for piano and orchestra, and solo and choral excerpts from his internationally appreciated opera, "Porgy and Bess."

The audience was large and thoroly appreciative. Mr. Gould received a citation.

Basie Awaits Waldorf Stint

Courier P. 21

NEW YORK—The excitement which Count Basie created in England is nothing compared to the buzzing in musical circles here regarding his June opening on the Starlight Roof of the Waldorf Astoria.

The first band of its kind ever booked to play the mecca hostelry of the world, the crew will be opening the summer season of the fabulous spot. As if that "first" alone isn't enough, Basie plans to augment his tremendous music with a group of beige beauts and boys. This group will be woven into a new calypso dancing team to enhance and give life to the grand new calypso sounds the Count has added to his already famous book arrangements of jazz music.

The show, which will co-star the "Wonderful" Vaughan, Sarah that is, has been set for a run of six weeks. To be followed by Duke Ellington, who will remain for three, the Basie-Vaughan duo will then return for another session.

Sarah Vaughan's 'Butterfly' A Hit

Advocate P. 43 Jackson Mess. Sat. 5-18-57 28

New York — As a result of the terrific public response to one of the tunes, "Poor Butterfly" in Sarah Vaughn's recent album of 24 Great Songs from Broadway show, Mercury record company officials sad this week that they had issued the disc as a single.

Described as one of the best renditions in her talented career, "Poor Butterfly" has skyrocketed to the top of the list of most played tunes by disc jockeys from coast to coast. With a lush orchestral background, Miss Sarah gives the type of feeling to the song that she's noted for and which has won her the reputation of being the nation's top pop vocalist.

'Honky Tonk' Royalties Soar Past $80,000 Mark

Courier Sat. 5-11-57 P. 23 Pittsburgh, Pa.

PHILADELPHIA—Bill Doggett's "Honky Tonk" recording, the biggest selling instrumental in King Record's recording history, has sold more than 2,000,000 copies, and has brought the maestro a total of $90,000 as his share of the royalties.

28

THE HAMMOND organist's three all-time highest selling records: "Honky Tonk," "Slow Walk" and "Ram-Bunk-Shus," have sold a total of 3,000,000 copies. During his association with King Records Doggett has sold over 5,000,000 records.

28 1957

Old Lucky Millinder Tunes Back On Parade With 'Kick'

Defender Sat. 3-30-57 P8 Chicago Ill.

NEW YORK — With Rock and Roll reaching its peak, along with this extreme thing called "modern jazz" the music trade has reached back for real music with a melodic structure, as well as true rhythm.

Lucky Millinder's "Ram Bunk Shush," is a current hit by Bill Doggett and "I'm Waiting Just For You," another hit by P a t Boone.

Record companies such as Decca and Victor are asking Lucky to bring back his band. Millinder has tutored such names as Henry Glover, who is now artist and repertoire man for King Records.

Ruth Brown, Bull Moose Jackson, Bill Doggett, Savannah Churchill, Rosetta Tharpe, Wyonnie Harris, Annisteen Allen, Lena Horne, Pat Boone and m a n y others.

Return of 'Lucky' Millender forecast

Afro-American Sat. 3-30-57 Baltimore Md.

NEW YORK — The question being asked among oldtimers, around Broadway and Tin Pan Alley is:

"What has happened to fabulous band leader Lucky Millender,, who at the height of his career with his internationally known "Blue Rhythm Band," quit and went into hiding from the show world?

The reason this question is constantly being asked is that they feel that, if big bands are to come back into the forefron', it's Millender who will do the trick.

Lucky has the ability to produce a commercial melodic line as well as rhytmic structure which catches on with the masses of the American people.

IT APPEARS that there's no one around except Millender to build or mold new colored artists to eventually replace personalities like Lena Horne, Pearl Baily, Billy Daniels, Billy Eckstine, Dorothy Dandridge and Nat (King) Cole.

It was Millender who developed Rosetta Thorpe, Savannah Churchill, Lena Horne, Pat Boone, Ruth Brown, "Bull Moose" Jackson, Wynonie Harris, Bill Doggett, Annisteen Allen and Henry Glover.

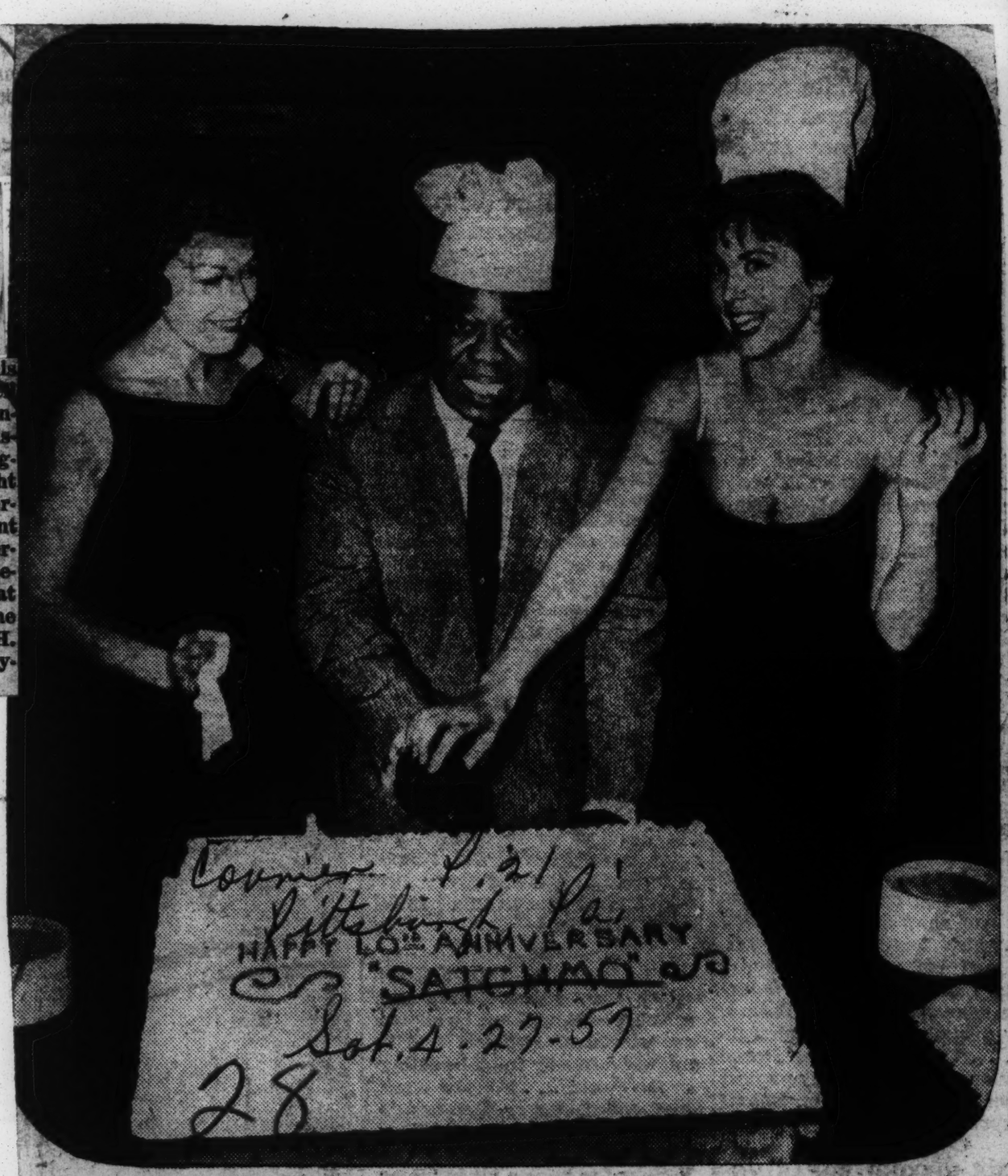
It was Lucky Millender, who tutored Glover, while he played trumpet with Lucky's band, into the position he now holds as artist and repertoire man.

* * *

ANOTHER REASON why Lucky Millender is important is that it appears as if "rock and roll" and this extreme modern jazz have reached their peak and now recording companies are going back and recording artists who play old Lucky Millender compositions.

Among some of the Millender's composition now being brought back are "Ram Bunk Shush," by Bill Doggett and "I'm Waiting Just for You," by Pat Boone.

• **COUNT BASIE** proved his ability to move royalty as well as commoners in London. Princess Margaret, a jazz connoisseur and so much fun "digging" the Basie crew one night that she sat through two performances, then sent the Count a note saying: "It is a wonderful band. I enjoyed it immensely." Basie was so flattered that he dedicated a number to the princess entitled "The H.R.H. Boogie." (H.R.H. for Her Royal Highness.)



Courier P. 21 Pittsburgh Pa. Sat. 4-27-57 28

40 Years of It—Louis Armstrong started a new trend at the Roxy Theatre on Broadway, but it was nothing new for him. To prove our point we call your attention to the big cake "Satchmo" is cutting with the aid of (left to right) Edith Adams and Tina Louise. The cake was the main attraction at a 40th anniversary party given at the Roxy for Armstrong who has been a professional headline attraction for that many years.

Flash: Hamp Outdoing Kenton in Australia

(Exclusive to Pittsburgh Courier)

NEW YORK—Australian audiences apparently do not agree with Stan Kenton that Negro musicians don't deserve all the music prizes for they are currently tossing plaudits like confetti to the sensational Lionel Hampton crew while Kenton, who's touring in the same show, goes encoreless.

Despite Hampton's publicly expressed delight at the fantastic reception, he has himself received in the tiniest continent, friends hear that he feels embarrassed by this situation since he is personally such a staunch admirer of Kenton's work.

Nevertheless, the acceptance of Hamp's efforts has been unequivocable while the press has called Kenton's music "a series of progressive jazz pieces that ranged from merely loud to ear-blasting." One critic commented that Kenton was lucky to have opened the show, "His music, expert as it is, could never successfully follow Hampton's frenzied performance."

■

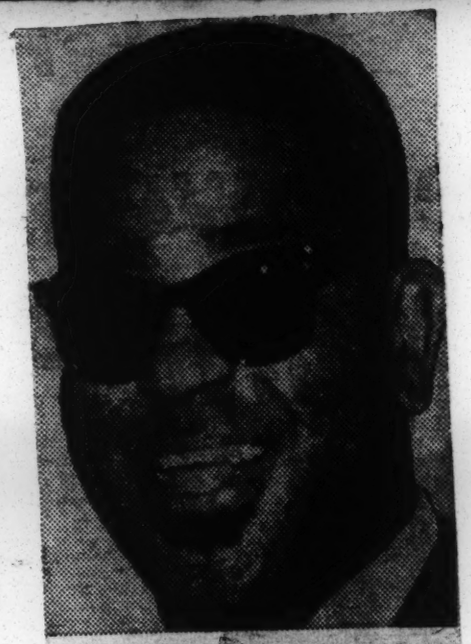
Critics described Hampton's work as "the highlight of perhaps the best show yet brought to Australia." Another said, "Old jazz campaigner, Lionel Hampton, outrocked and outrolled Billy Haley's comets. He almost lifted the roof off the stadium."

In a fashion which has become standard to Hampton's appearances all over the world, youngsters danced in the aisles, on their seats and even on the stage.

Australian observers, who were aware of Kenton's published complaint last year that Negro stars received a disproportionate amount of awards in jazz polls and such, expressed some doubt that the Australian public knew this background. They indicated, however, that, as in Europe, Aussies are partial to Negro musicians as interpreters of jazz and also that modern music, of the Kenton variety, has not yet penetrated public tastes there.

Hampton is scheduled to return to the U. S. early next month for a series of one-night dates along the East Coast. He will play Clemson, Charleston and Columbia, S. C.; Fayetteville and Durham, N. C.; Charlottesville, Va.; White Plains, N. Y., and Asbury Park, N. J., during the month of May.

Lionel Hampton — Stan Kenton



DIZZY GILLESPIE

MAX ROACH

Jazz Men to Teach

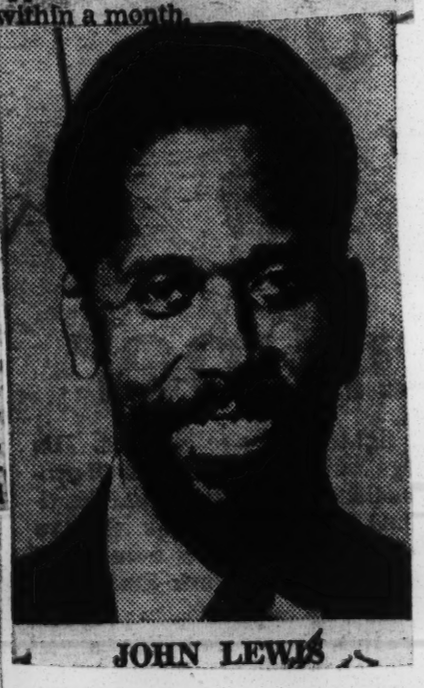
LENOX, Mass.—Announcement of faculty appointments to the new School of Jazz here has been made by John Lewis, executive director of the school.

Some of the most important names in modern jazz will head the faculty of the new school which will take over the musical leadership of the Tanglewood area in western Massachusetts when the Boston Symphony departs on Aug. 22.

John (Dizzy) Gillespie, who, with the late Charlie Parker, is considered one of the key creative influences in modern jazz, will teach trumpet. Oscar Peterson, Canadian-born pianist and one of the stars of "Jazz at the Philharmonic," will teach piano as will John Lewis, who is pianist and musical director of the Modern Jazz Quartet. Ray Brown, many times poll winner as the top jazz bass man, will teach that instrument; Max Roach, for a half-dozen years accorded a place among the best jazz drummers, and leader of his own group, will instruct in drums. Herb Ellis, of the Oscar Peterson Trio, will teach guitar, and Milt Jackson, recording artist and member of the Modern Jazz Quartet, will be in charge of vibraharp. Heading composition work will be trombone player Bill Russo, known for his Stan Kenton arrangements and his recent ballet score, "The World of Alvina." Mr. Russo will be assisted by Jimmy Giuffre, leader of his own trio and known both as a composer and expert performer on clarinet, tenor and baritone saxophone.

History of Jazz will be presented by Marshall W. Stearns, Guggenheim Fellow, author of "The Story of Jazz" and executive director, Institute of Jazz Studies.

Jule Foster, associate professor of music at Texas Technological College, will be dean, Mr. Lewis said. The other faculty appointments will be announced within a month.



JOHN LEWIS

28 1957

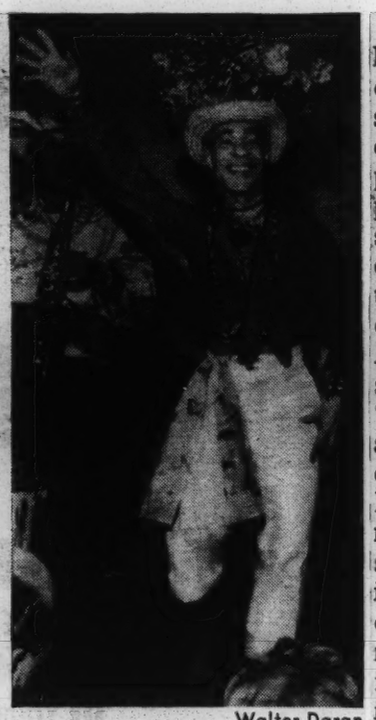
Ralph Crane—LIFE

VICTOR'S BELAFONTE

Tommy Weber

LE CUPIDON PERFORMERS

Shaking hips, sifting sand and jingling cash registers.



Walter Daran

CARL MCCLEVERTY

Calypsomania

At Manhattan's August music house, G. Schirmer Inc., do-it-yourself Calypso Kits (including bongo drums, a gourd and a pair of maracas) were selling briskly last week for $24.50 and up. Columbia Records has announced an album of calypso songs especially styled for children. Obscure pop singers are desperately shaking their hips and broadening their A's in the rush to learn calypso. And Hollywood is considering a dozen calypso films, including *Calypso Grips So*, and (taking advantage of the best of two possible worlds) *Bop Girl Goes Calypso*.

Clearly calypso is the biggest thing in the pop-music business since rock 'n' roll started rolling, but why is something of a mystery. Few people can "dance calypso" (there is no formal style) or sing it in the shower. In Trinidad, its place of origin, it was sung extemporaneously, first by plantation workers and later by semiprofessionals with such exotic names as the Growler, Attila the Hun and the Lord Executor. The lyrics might relate some back-fence gossip, reflect on the paternity of a neighbor or comment on political news. In Trinidad some of the semipros still sing, mostly for rum, at public concerts in "Tents" (often palm-thatched bamboo shacks). In the U.S. there have been previous calypso flurries, including *Rum and Coca-Cola* in 1945, but the real boom was drummed in by Folk Singer Harry Belafonte, whose current album, *Calypso*, is one of the biggest selling LPs in RCA Victor history. In a velvety voice he sings *Day O* and *Jamaica Farewell*.

Orestes Cabredo

CALYPSO KING KONTIKI

On the spot.

(They are not really calypso, but no one seems to care.)

Lord Flea. Columbia Records' answer to Victor's Belafonte (who still outsells the rest of the field) is Terry Gilkyson, son of a Pennsylvania insurance executive, who teamed up five years ago with ex-Truck Driver Richard Dehr and sometime Real-Estate Man Frank Miller to form a trio called The Easy Riders. They have sold more than half a million copies of a ditty called *Marianne*, long familiar to Caribbean tourists. Although this version's heroine is a sweet girl whom even "little children" love, her origins show through the bowdlerized lyrics:

All day, all night
Marianne
Down by the seaside
Sifting sand . . .

(*General Batista, No, No, No!*). But his customers will not let one old Kontiki song die, even though its subject, President Anastasio ("Tacho") Somoza of Nicaragua, is no longer in the news—and no longer around. Telling the story of Somoza's assassination, it begins:

A guy asked de dictator if he 'ad any farm
'E said 'e 'ad on'y one—
It was Nicaragua.

PANAMA

Singing the News

In a plush Panama City cocktail lounge the chitchat hushed as a scrawny 21-year-old singer stepped up, caught the beat from a guitar and chanted mournfully:

I read de news, I am so puzzled, I am confused
About an ex-pilot and now celebrity
Whose name is Gerry Lester Murphy.

Rupert ("Kontiki") Allen, Panama's calypso king, went on to give his customers a rhymed rundown on the latest theories about Pilot Murphy's mysterious disappearance in the Dominican Republic (TIME, Feb. 25). Kontiki was staying on top of his profession last week by wryly relating the vagaries and outrages of Caribbean power politics.

Like most calypso singers, Kontiki learned his trade on the streets, where, as one of 16 children in a poor family, he spent most of his time. Unlike most, he devoted himself from the start strictly to politics rather than other topical matters, praising democrats and making fun of strongmen. During the 1952 Panamanian elections he made his professional breakthrough with a glowing ditty about a democrat of sorts, the late President José Antonio ("Chichi") Remón. The lyrics, shunning excess modesty, called Remón "the saviour of Panama"; Remón used it as a campaign jingle, and after he won the election sent Kontiki a check for $250. For any rising young calypso singer, the next step was clear. Then only 16, Kontiki strolled into a local ginmill one night and, in one of the haphazard contests that decide calypso rank, sang down the reigning monarch, one King Cobra. As King Cobra faded into oblivion, Kontiki rose, working his way up to better and costlier bars.

Most of his repertory changes as rapidly as political news, and in true calypso style he composes most of the songs on the spot. His current favorites are the Murphy song and a long, sad ballad mourning the recent, unsuccessful uprising in Havana

NEGRO JAZZ ARTISTS TO PRESENT CONCERT

Soloists, Harmony Groups At Auditorium Tonight

Thirteen of the top Negro jazz soloists and harmony groups in America, led by pianist-singer Fats Domino and jazz organist Bill Doggett, arrive today for tonight's two concerts in the Auditorium's North Hall.

The show for an all-white audience begins at 7:45 p.m., to be followed by one for Negroes starting at 10:15. Part of the proceeds goes to the Abe Scharff YMCA-WLOK Swimming Pool Fund.

Among the featured performers are vocalists Clyde McPhatter, LaVern Baker, Chuck Berry, Ann Cole and Charles Brown. There'll also be five harmony groups—the Five Keys, the Moonglows, Eddie ooley and the Dimples, the Five Satins, and the Schoolboys, all of whom have made best-selling records. Paul Williams will lead the orchestra.

Reserved seats will be on sale at Central Ticket Office in Goldsmith's until 9 p.m., when the Auditorium box office will be opened.

Claim Organist Bill Doggett Insured Limbs for $140,000

Courier Sat 3-23-57 Pittsburgh Pa.

PHILADELPHIA (ANP) — An insurance agent in this city has revealed that jazz organist Bill Doggett purchased a $140,000 insurance policy to protect himself in the event that he loses one or more of his limbs through an accident or any other cause.

The insurance agent, who prefers that his name be withheld, explained hat the famous musician had become very much alarmed after his huge bus narrowly escaped several serious highway accidents. Bill Doggett's aggregation, which includes a guitarist, drummer, saxophonist, vocalist, chauffeur and two road managers, does most of its traveling in a specially constructed $15,000 bus.

Currently on the road, fulfilling one-night engagements in all parts of the U. S. A. and Canada, the Bill Doggett entourage covers an estimated 100,000 miles a year in the vehicle.

"Mr. Hammond Organ" — as some folks call him — once remarked "I never want to see the day when my friends have to stage a benefit for me, simply because I neglected to provide the insurance necessary to take care of myself when an emergency develops."

season assigned to 50 performances in five leading roles: Amongatro in "Aidia," Jochanaan in "Salome," the title role in "Macbeth," the "Masked Ball" and the "Flying Dutchman," all of which he sings in German.

In the summer of 1957, after his first tour as soloist with the de Paur Opera Gala, the leading film company in Berlin is creating a film for him, based on the life of a great singer.

* * *

IF YOU SEE Camilla Williams on the operatic stage — as Butterfly, Aida, Mimi, Marguertie, Annina, or in any of her other roles — you will probably be most impressed with the simplicity and sincerity of her acting.

When you hear her on the concert platform, it is again simplicity and sincerity that are most evident.

A radiant star of opera and concert at home, Miss Williams has recently become the toast of the Vienna Opera and a concert favorite throughout Western Europe. But in spite of all the adulation that has been heaped upon her from the highest quarters, she remains essentially the same.

In the concert hall the soprano's success matches her stage achievements.

She has been soloist with the

MISS CAMILLA WILLIAMS

LARRY WINTERS

Winters, Miss Williams to give joint concert

Afro-American Baltimore, Md.
Sat. 4-13-57

BOSTON — Lawrence Winters, leading baritone of the New York City Opera, on leave from that company, will appear in a joint concert with Miss Camilla Williams on Palm Sunday.

He returns to Europe later this spring, where he has proved to be one of the most popular American artists in years to sing before the continent's demanding audiences.

Last spring, Winters had nothing less than triumph when he made his debut as guest artist with the Hamburg State Opera.

* * *

THIS FALL he starts a new season with the New York Philharmonic Symphony under Stokowski, the Philadelphia Orchestra under Ormandy, the Chicago Symphony, the Boston Pops, twice in the Hollywood Bowl, and with many others.

Bill Doggett insures his limbs for $140,000

Afro-American Baltimore, Md.
Sat. 3-30-57

PHILADELPHIA (ANP) — A prominent insurance agent in this city has revealed that jazz organist Bill Doggett purchased a $140,000 insurance policy to protect himself in the event that he loses one or more of his limbs through an accident or any other cause.

The insurance agent, who prefers that his name be withheld, explained that the famous musician had become very much alarmed after his huge bus had narrowly escaped several serious highway accidents.

Bill Doggett's aggregation, which includes a guitarist, drummer, saxophonist, vocalist, chauffeur and two road managers, does all of its traveling in a specially constructed $15,000 bus.

* * *

CONSTANTLY ON the road, fulfilling one-nighter engagements in all parts of the U.S.A. and Canada, the Bill Doggett entourage covers an estimated 100,000 miles a year in the vehicle.

Long aware of the highway dangers faced by a group of entertainers who, though often greatly fatigued, are forced to back up and drive from one one nighter to another Doggett has always insisted upon adequate insurance for all members of his outfit.

"Mr. Hammond Organ," — as some folks call him — once remarked that "I never want to see the day when my friends have to stage a benefit for me, simply because I neglected to provide the insurance necessary to take care of myself when an emergency developed."

Mariners quartet now seems to be foundering

Afro-American Baltimore, Md.
Sat. 4-13-57

NEW YORK — "Terribly broken up."

That's the way Nat Dickerson feels about the predicament of the Mariners Quartet, formerly one of the most popular singing groups in the country.

Forming into a unit when they were in the Coast Guard back in World War II, Dickerson and Jim Lewis, colored, and Martin Karl and Tom Lockhard, white soared to fame as "Little Godfreys" on the Arthur Godfrey radio and television show.

They were scuttled however by the "genial" Mr. Godfrey in 1955, in the deal that saw the showman toss overboard Hallie Loki, Marion Marlowe and others who were TV fans' favorites.

* * *

IN 1954 and 1955 the foursome grossed an income of $250,000, with their television performances and concerts.

After they were fired by Godfrey, they appeared on the Ed Sullivan show at $5,000, earned $10,000 per week in vaudeville and night clubs. However, jobs seemed to become fewer and further between.

Tom Lockhard, saying he "got tired of traveling," quit the quarter some time ago" and has gone into the insurance business.

Jim Lewis insisted the group had an agreement weeks ago to disband on April 1, and said he "was abiding by it."

Dickerson and Karl, though, with a new recruit, Gabe Meinhardt, are determined to carry on with the interracial singing act.

'Last Train' may net 2 windfall

Afro-American Baltimore, Md.
Sat. 3-30-57

NEW YORK—If the efforts of two New York music publishers bears fruit, two colored song writers are in for a windfall of royalties.

The publishers, Howard Richman and Al Brackman who own Leeds Music Company as one of thirteen publishing firms, contend that the hit song, "The Last Train" is really "The Last Train from San Fernando," written and copyrighted in 1949 by Randolph Padmoro and Sylvester DeVere, neither of whom is a "name" in the music world today.

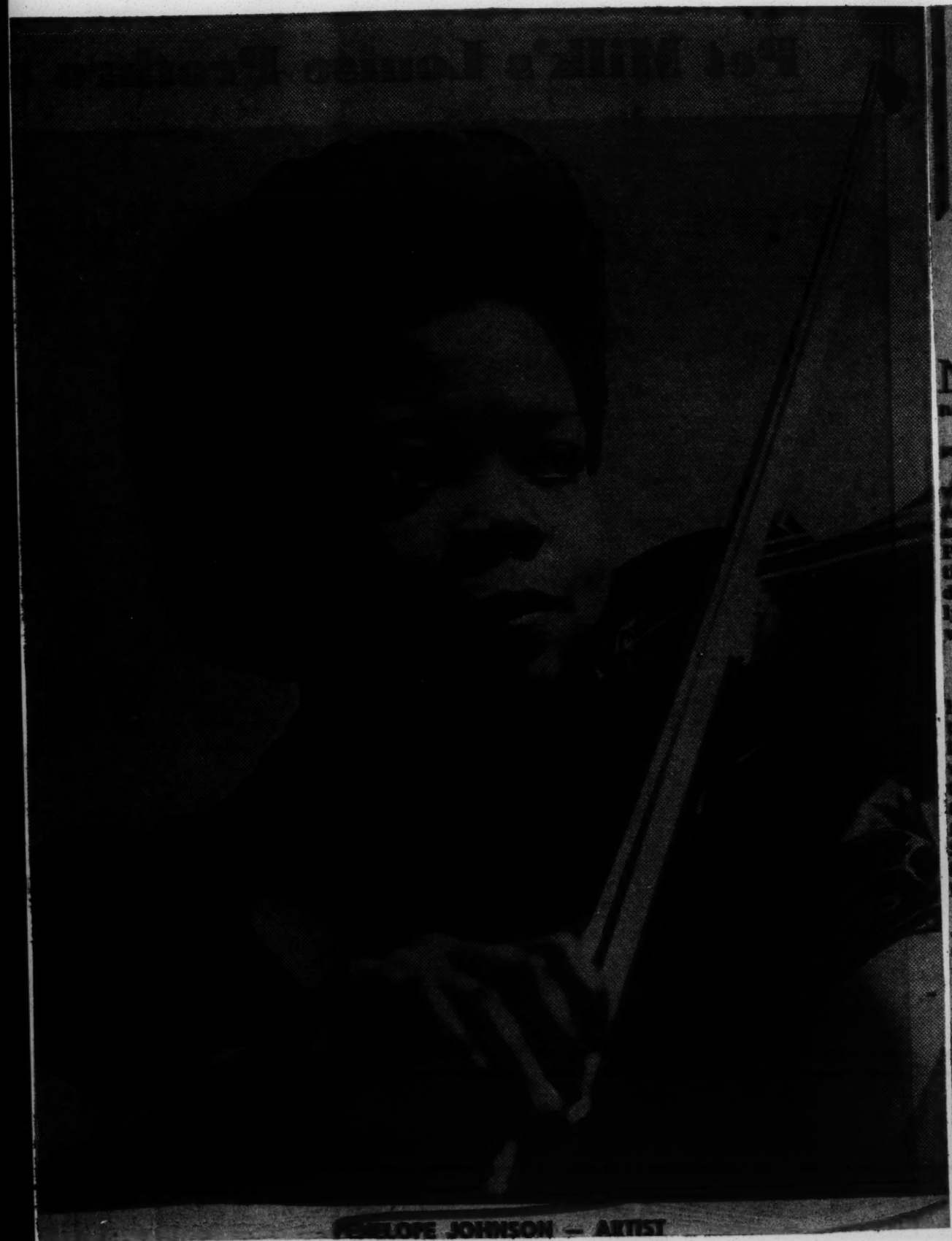
The song was first recorded by Co-Ed records. For seven years, it kicked around with little attention being paid it.

* * *

THEN SOMEBODY heard it and made the mistake of thinking it was a "folk song"—like many of the numbers now popular in Calypso—and re-recorded it on different labels. Latest to use it is Ray Long, who has an excellent Decca record.

However, two other writers and publishers claimed the song, but Richman and Brackman believe they have the rightful authors and are making a determined effort to bring them not only recognition, but the money that is rightfully theirs.

28 1957



PENELOPE JOHNSON — ARTIST

Penelope Johnson

Courier P.3

How a Concert Violinist Became A Tourist Guide

Sat. 3-16-57

Pittsburgh, Pa.

By EVELYN CUNNINGHAM

NEW YORK—Penelope Johnson is probably the only concert artist in the country who has never studied in Europe. She's never even been there.

She is positively the only concert artist who runs a sightseeing business between fiddling.

A highly regarded violinist who hopes one day to "do with my violin what Marian Anderson has done with her voice," Penelope Johnson is one of those rare human beings who do not take themselves seriously. She does, however, take her violin seriously.

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SHE STARTED at 8 in Columbus, Ohio. Her teacher there, Oscar Kraeuter, was so impressed with her talent, he was instrumental in having the Columbus Fortnightly Reading Club send Penelope and her family of five to New York. Since coming here in 1934, she has performed in approximately 200 concerts.

There followed four years at Juilliard, then study with Madame Vera Fonaroff, with whom she still studies. She loves her instrument. "It is very close to the human voice," she says. She plays on a $2,500 copy of the Guernerius. In explaining how sensitive the violin is, she tells of the time she "had trouble with a fifth." Certain that something was out of gear in her instrument, she took it to a reputable violin repairman.

■

"HE TOLD ME there was nothing wrong with my violin. It was my fingers. They were too short and fat," she laughs.

"I don't like to be called an artist. I have too much more studying to do. The violin requires all of your time. And right now, I'm not able to devote all my time to it. If only I had one whole year to do nothing but practice, I think I might become a true artist. I want very much for a Negro to reach the peak with a violin where Marian Anderson went with her voice. And I hope it's going to be me."

Despite her talent, her fellowship at the Berkshire School under Serge Koussevitzky, her recent Town Hall concert, Penelope has had to be practical.

■

HENCE THE sightseeing business. Located on teaming 42nd St. between 9th and 10th Aves., the Penny Sightseeing Co. has been a landmark for three years. With her husband, Claude Ruffin, and brother, Harold Johnson, they are the only Negro members of the American Guides Association. They are also members of the New York Convention and Visitors Bureau, Inc.

The agency conducts tours through the city, arranges boat trips, makes hotel reservations, handles broadcast tickets. The vast majority of the people Penny serves are white, and they come from all parts of the country.

■

HOW DID a concert violinist ever become a tourist guide (and often Penny conducts the tours herself)? Well, it seems that back in Columbus, the Johnsons kept a sort of open house all the time. Penny and her brother conducted tours through Columbus for visitors, [illegible] not. Harold was a hotel runner at the time, so they knew a little something about the business.

Right now the business is thriving. Penelope is gaining stature as a musician. Somewhere along the line, something's got to give. We don't think it's going to be the Guernerius.

Cecil Taylor and the 'Mad' Monk

Courier P.T. Pittsburgh, Pa.

The Non-Conformists of Jazzocracy

Sat. 3-23-57 P.7

By HAROLD L. KEITH
(Courier Staff Writer)

CONFORMITY, that dread enemy of progress in all fields of human endeavor, will never impose its will upon the realm of jazzocracy as long as people like Cecil Taylor continue to claw their way upward from the pit of obscurity.

• The lack of the ability or the will to improvise has halted many a promising musician along the path of progress toward fame. These failures invariably bow to the crass dictates of the critics, many of whom refuse to recognize inventive genius, or they stultify and inhibit their basic drives, to keep in good with the vast faceless mass of the public.

For that reason, the story of Cecil Taylor needs some elaboration because it is the story of one of those rarities in the idiom, a non-imitator who plays the piano with a style that is all his own.

■

THE IMPACT of Cecil on the jazz world was perhaps best expressed by Gil Steele, promotional manager of Transition Records, who commented, "It is always a challenge, and sometimes quite frightening, to present an artist whose musical integrity refuses to be inundated by the more commercial vulgarities so prevalent on the current scene."

To say that Cecil is unique in his field would be to stretch the point, because when one speaks of pianists of inimitable taste, the names of Thelonious (The Mad) Monk and Herbie Nichols must come to the mind.

Both Thelonious and Nichols present styles of playing which are indeed challenging in their utter refusal to follow the dictates of conventional phrasing. Instead, Monk and Nichols, not the more, are story tellers of the collector's pianodom. They are the artists who attempt to paint with the black and white keys of their instruments colored pictures of extreme depth and/or brilliant hue.

■

IN THE same bracket is Cecil Taylor, who has developed a new concept of playing the box.

Cecil's background reveals that he studied piano privately for some 16 years before entering the New England Conservatory of Music where he completed a four-year course in theory.

Cecil's style is no doubt the result of his efforts to apply his theory to the practical everyday "dog eat dog" field of jazz. Many of his contemporaries have failed to take kindly to his style. A sizeable chunk of the masses who will listen to his recordings a la Transition will come away numbed with their inability to fathom or "dig" what's happening.

■

For example, Cecil will take a piece like "You'd Be So Nice to Come Home To" and completely improvise, not only upon the refrain but also upon the basic structure of the song.

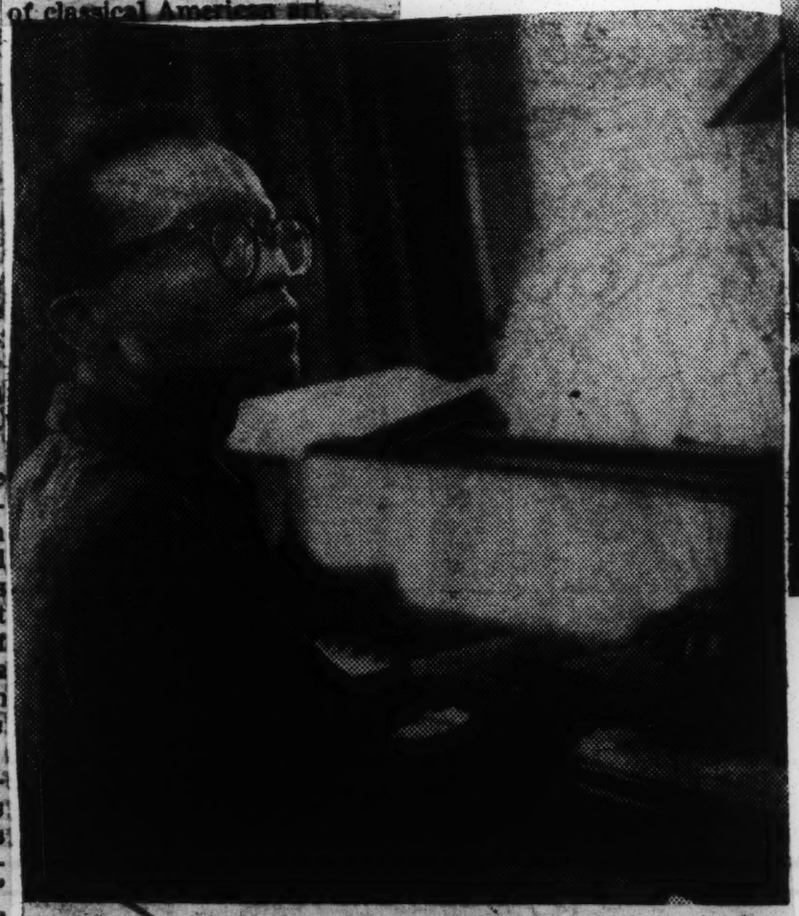
■

THIS ABILITY to improvise stems from the inherent creative genius of Cecil which stands out on such an original as "Rickickshaw" and allows the careful listener to waft oneself into an ethereal flight of fancy while envisioning the bounding of this human-drawn cart along the streets of some Chinese city.

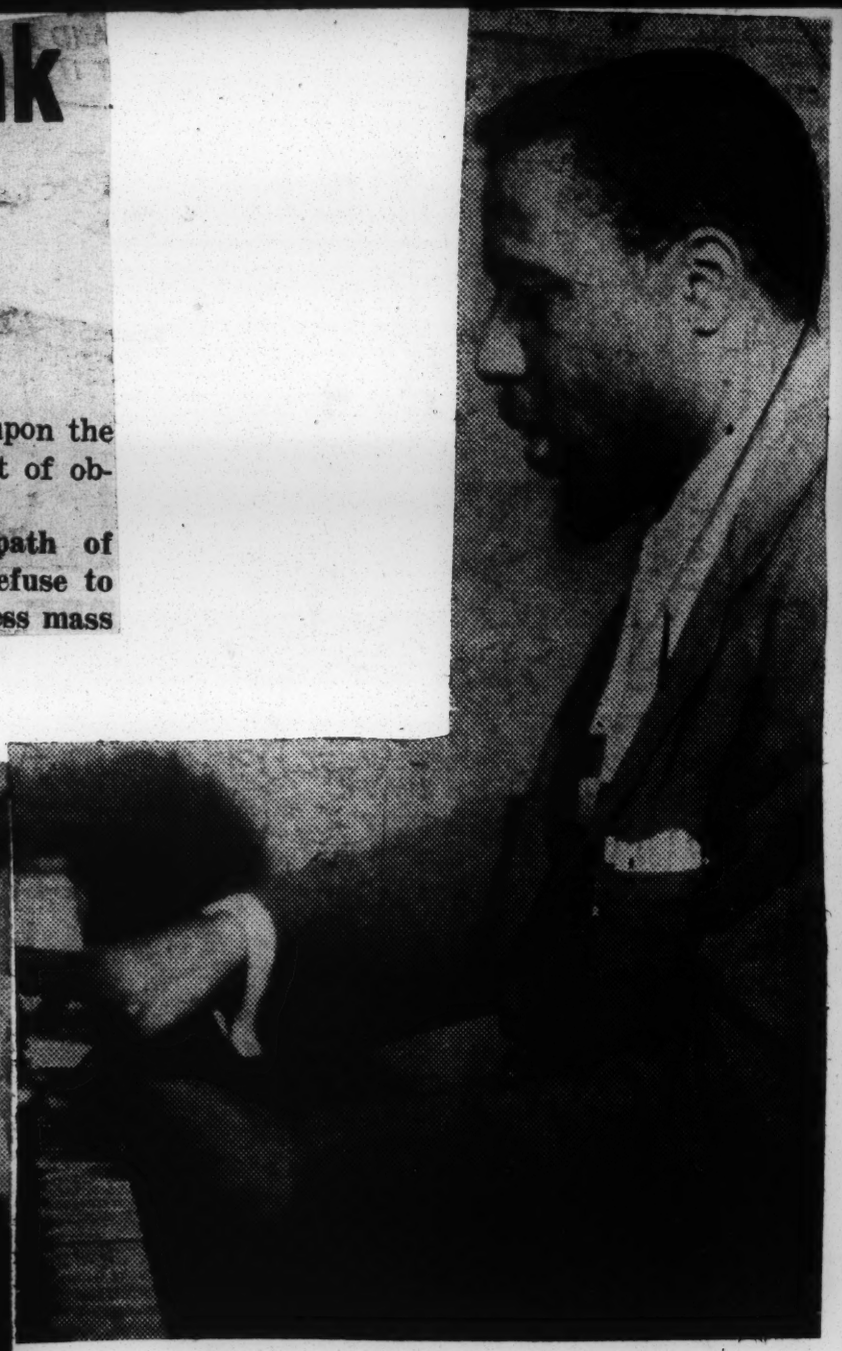
In summation, Cecil has applied to jazz the same principles as have been used for centuries by classical pianists. His compositions are no more "wierd" in structure than are the works of Stravinsky, Bartek or Britten.

In fact, if you think Cecil is really "crazy," dig what's happening some times when a cat like Hoffman or Brailowsky steps on the podium. Having done this you will undoubtedly agree that Cecil, the Mad Monk, and Nichols are doing things to jazz that have never been done before.

Namely, these men, with the help of such folks as Jim Guiffre and the Modern Jazz Quartet are lifting jazz out of the night club onto the concert stage as a basically pure form of classical American art.



CECIL TAYLOR
... "always a challenge, and sometimes quite frightening'



HARRY BELAFONTE'S THE REASON FOR....

Journal + Guide Sat. 2-9-57 P. 15

Calypso Taking Over From Rock 'n Rol

Norfolk, Va.

By ROBERT E. METZ,
International News Service Staff Writer

Calypso, the insinuating, rhythmic folk music of the West Indies, may accomplish what platoons of parents, sociologists and police have failed to do.

It may push Rock 'n' Roll from the top spot in popular music.

28

* * *

WHETHER THAT WILL BE good or bad for the morals of teenagers and the ears of adults is a question open to debate.

What can't be denied is that suddenly, everyone is crazy for Calypso.

* * *

HARRY BELAFONTE'S ALBUM, "Calypso," has sold nearly one million copies.

In New York, there are at least a half dozen night clubs featuring only calypso talent.

* * *

AT LAST COUNT THERE were three Calypso rooms in Montreal, two in Chicago two Miami, in and one in Boston.

Every Saturday night hundreds of fans—young and not so-young — crowd into New York's Carnegie Hall for two shows featuring Calypso singers, Calypso dancers and the unique steel bands. The "concerts" have been selling out for eight months.

* * *

THE DISC JOCKEYS AND the juke boxes are playing and replaying such numbers as "The Banana Boat Song," "Jamaica Farewell," and "Marianne."

"The Banana Boat Song," or "Banana Boat—Day-O" as it's called in the Belafonte version, is one of the five top selling, most often-played shongs in the country according to both "Variety," the show business weekly, and "Cashbox," the "Bible" of the music industry.

* * *

ABOUT 10 OR 12 RECORDED versions of "Marianne," or "Mary Ann" have been turned out in the last two or three weeks.

The record and music business is hurrying to cash in on the new bonanza. Professional tunesmiths have thrown away their handbooks on Rock 'n' Roll and have begun grinding out "Calypso" songs which have little if any relation to the real thing.

* * *

WHAT IS THE REAL THING? The basic appeal of the Calypso music is its simple, rhythmic beat. It's the kind that sets your feet to tapping. And the tunes are the sort that keep running through your head.

* * *

THERE IS ALSO, some of its supporters and critics agree, an animal quality about it. This, combined with the oftimes suggestive, sometimes risque lyrics, is making some people wonder whether the new craze is any better than Rock 'n' Roll.

Actually, the two forms of music do have one commn ancester—the rhythms of the African natives. Calypso is the end product, however, of several centuries of musical development on the Island of Trinidad, which is just off the coast of South America.

DURING THOSE CENTURIES, Spanish, English and French cultures influenced the folk music of the natives. The first modern Calypso with English lyrics was heard about the turn of the century. But for years the music and words, much of which protested the natives downrodden status, stayed on the plantations and in the tin shack slums of the island.

It's popularity began to build in the Twenties, and by the late Thirties and in the early Forties there even was a small craze for the music in the U. S. Remember "Rum and Coca Cola"?

* * *

THE CURRENT CRAZE is the result of two American invasions of the Caribbean.

The first was during World War II when the U. S. military moved in. With them they brought oil and gasoline in steel drums. The imaginative, music-loving West Indians picked up the discarded drums and converted them into new types of music instruments, each of which approximates an orchestral instrument in its tone. They formed what are now known as "steel bands."

* * *

ACCORDING TO ART D'LUGOFF, who manages much of the top Calypso talent in the U. S., the creation of the colorful steel bands to accompany the singers gave the music a visual attractiveness it had lacked, as well as a novel sound.

The second invasion of Americans has taken place in the post-war years with thousands of tourists vacationing in Trinidad, Jamaica, the Virgin Islands, and the other Caribbean lands where the music is heard. The tourists were fascinated by the exciting beat and clever inventiveness of the lyrics which touch on virtually every aspect of life—but most often men, women and their mutual interest.

Coming back to the States, the tourists want to hear the music. D'Lugoff, who produces the Carnegie Hall programs, says that every Saturday night patrons come back stage to tell such performers as "The Duke of Iron," "Johnny Barracuda," and "Lord Burgess," about the first time they heard Calypso "on the islands."

* * *

THE THREE SINGERS mentioned are pure "Calypsonians"; That is, they can do make up lyrics as they sing. In night clubs, they often will compose a number about a couple sitting at a ringside table — usually to the girl's

Journal + Guide Sat. 2-9-57 Norfolk, Va. P. 15

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SINGER HARRY BELAFONTE
Has Hypo-ed the U. S. 'Calypso Kick'

Journal + Guide
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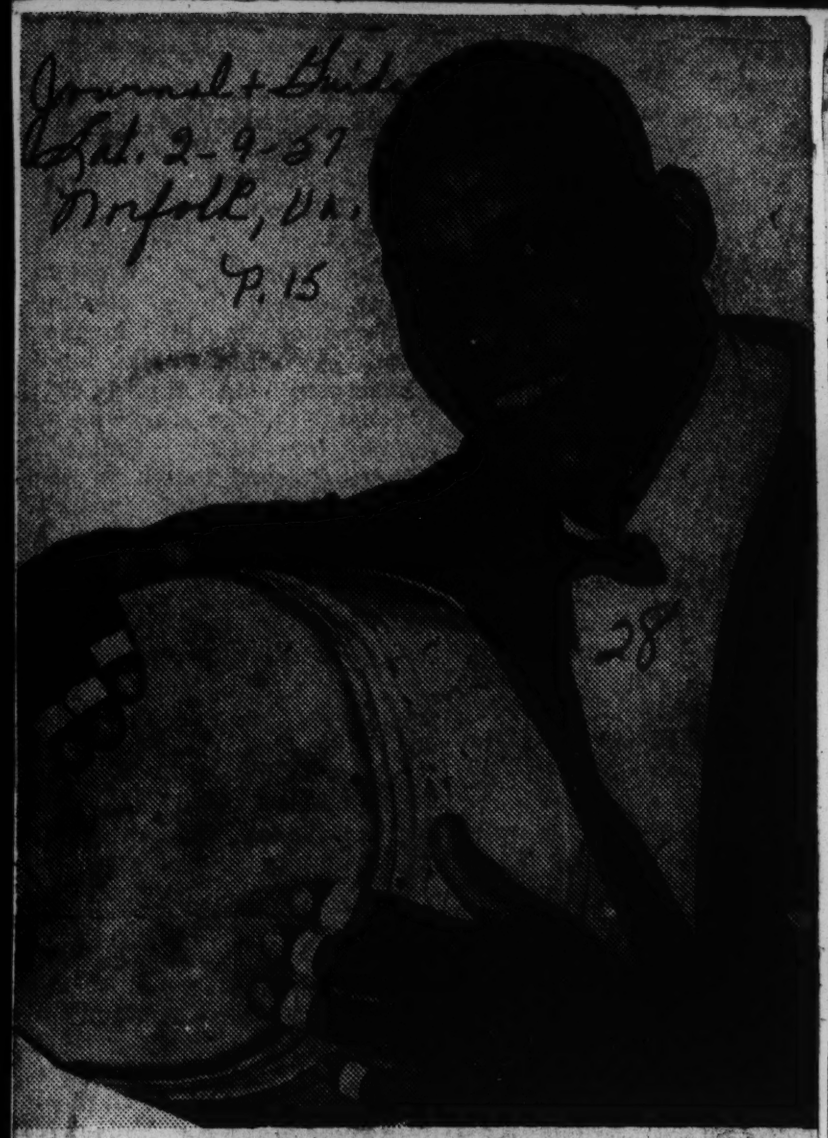
Norfolk, Va.
P. 15



DRUMMER CANDIDO
He 'Digs' The Steel Drum Beat, Too

pleased amusement and the man's embarrassment. "Calypso singers" however, memorize the music and lyrics and sing the same songs over and over again.

Strangely, the singer who, everyone agrees, is responsible for the current craze is neither a Calypsonian nor a Calypso singer. He is Harry Belafonte, and he is "The Reluctant King of Calypso."

BELAFONTE IS GENERALLY considered one of the finest folk singers in the business. He always has sung some Calypso as part of his nightclub show, but he is determined not to be to Calypso what Elvis Presley is to Rock 'n' Roll.

Belafonte expects to be singing Calypso as part of his folk music repertoire long after the fad has passed.

Belafonte's Lament: 'No Calypso Craze For Me'

By HARRY BELAFONTE.
As Told to the NEA.

NEW YORK (NEA)—I want no part of the Calypso craze. I'm just afraid that the sudden emergence of Calypso as a popular fad may prove to be a death knell in disguise.

The association of West Indian music with fadists and a cultish hysteria movement may build it up to the heights of a crazed following—and that can only result in eventual shunning of this music form.

I don't want to be involved in that. I don't want to be rock-and-roll's killer nor do I want to be a "Calypso King." I'm basically a folk singer and actor who happens to do some authentic Calypso material.

The interest in Calypso being developed by the opportunists will cheapen the true Calypso form and degenerate the level of Calypso entertainment. Some so-called "Calypso acts" feature a type of music that is more in the cha-cha category.

What is true Calypso?

Actually it is a living newspaper, with verses telling of events, past and present, that are unique to the Islands. There are many work songs and ballads that are erroneously called Calypsos. In my last album for RCA Victor, called "Calypso," most of the songs were work songs and ballads.

Some people label all songs that originate in Trinidad, Barbados, Martinique, Jamaica and that region as Calypsos. Most people think of my current hit records, "Jamaica Farewell" and "Day-O" (which other groups have recorded as the "Banana Boat Song") as Calypsos. They're not—"Farewell" is a West Indian folk ballad and the other is a song of the dock workers.

True Calypso is a healthy music; it is informative, has a free-swinging style and comments critically upon current events. I'm afraid that Calypso will become a caricature of itself because of the influence being exerted upon it by the fast money men.

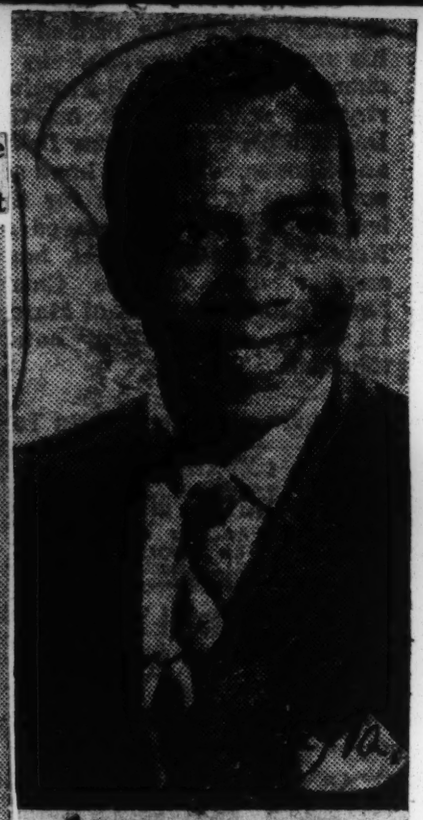
Calypso reached a moderate level of success in the U. S. during the '30s, and was kept partially alive by a small group of enthusiasts. Now, however, I'm afraid that the real beauty and meaning of the music will be debased by the imitators and the "bandwagon" element.

The charge has been made that

HARRY BELAFONTE
Raps fast money men.

most Calypso is pornographic. This is not true. When people object to the dirty lyrics of some Calypsos, I think what they really find fault with is the debasement of the original material, or dirt for the sake of dirt.

I will never sing the phony, cliche Calypso material that is already flooding the market. I won't do it, just as I won't become a banner-bearer for those who are looking to make a killing from the current spiraling craze for this special brand of West Indian music.



New Wax—Arthur Simpkins, internationally known singing star, entered the recording field via Miranda Records. Mr. Simpkins just waxed four original tunes, "Aurora," in honor of his wife of 22 years; "Alben Barkley," a folk tune about the Kentucky statesman; "Restless" and "I Resolve."

28 1957

Kansas City Jazz

Pianist Betty Miller New Sensation in Music World

KANSAS CITY—Seated in rapt attention around a grand piano, in a small bistro on Kaycee's near South Side, a dozen or so fortunates were listening to "Let's Fall in Love" being played as few jazz fans in the nation have ever heard it performed. They were the early-comers who had the choice spots at the Golden Horseshoe's piano-bar.

Elsewhere throughout the room, tables and booths were jammed with intent music lovers, all drawn by the same magnet—Betty Miller.

At the keyboard an attractive, brown whirlwind was producing a sure-handed, hard-driving jazz the likes of which Kansas City hasn't heard since Mary Lou Williams, Count Basie and Pete Johnson put Twelfth St. on the music map of the nation.

Betty came into the Golden Horseshoe about four years ago as entertainment for a good, solid, dependable clientele of the Burl Ives persuasion. She played—they liked her—she liked them—but Stephen Foster just didn't quite hit the spot with Betty.

Sat. 1-19-57

FINALLY SHE MADE a suggestion to the owner. "Look! Mondays are always rather dull. How about me playing a few numbers that I've been running over at home? They're not designed for group harmonizing but there may be a few customers who'll like them."

Almost before the owner had put the period on his sentence of agreement, Betty swung into a tinkling, torrid interpretation of "Out of Nowhere" that had customers coming from "out of nowhere" to witness what was happening in the 200 block on Troost. That did it! From there on, Monday night was "goof" night.

They came, they saw and were conquered. Here were the power and rhythm of an Oscar Peterson—but she doesn't sound like Peterson. Here were the careful chords of an Errol Garner—the deft keyboard dominance of a Teddy Wilson. But she doesn't sound like Garner or Wilson, either.

In short, Betty Miller doesn't sound like anyone but Betty Miller. And that's enough.

Several months ago a bass player with the Bob Wilson band started dropping into the Golden Horseshoe on off-day just to jam a little with the pianist. Together, they began to discover new sounds, new rhythms. They found a feel for the kind of arrangements that come straight from a musician's soul and can't be found on any sort of a musical score. And Milt Abel stayed on to form the other half of the Betty Miller duo that is rapidly rising to national fame in the music world.

Hearing the newly developed twosome, one critic observed, "I just can't understand how so much music can come out of two pieces." Yet, no number rendered by the Betty Miller Duo ever sounds like the same number played by anyone else.

"It might be regarded as 'feel,'" says Milt. "I follow Betty's lead, of course, but it's almost as though I know what she's going to do before she does it."

■

BORN IN CLINTON, Betty is a bonafide Missourian. She was graduated from Lincoln University in 1945 as a major in voice. She still remembers a recital in Kansas City given at a time when she was determined that her career would be that of a singer.

But night club engagements in Philadelphia and Baltimore convinced her that her piano was in more immediate demand than her coloratura. A short stint with "Brownskin Models," a domestic USO tour, a year of teaching at West Plains, Mo., and a brief contract with a radio station did nothing to change her mind. So, when she decided to return to Kansas City to live, it was her talented piano that she sought to sell.

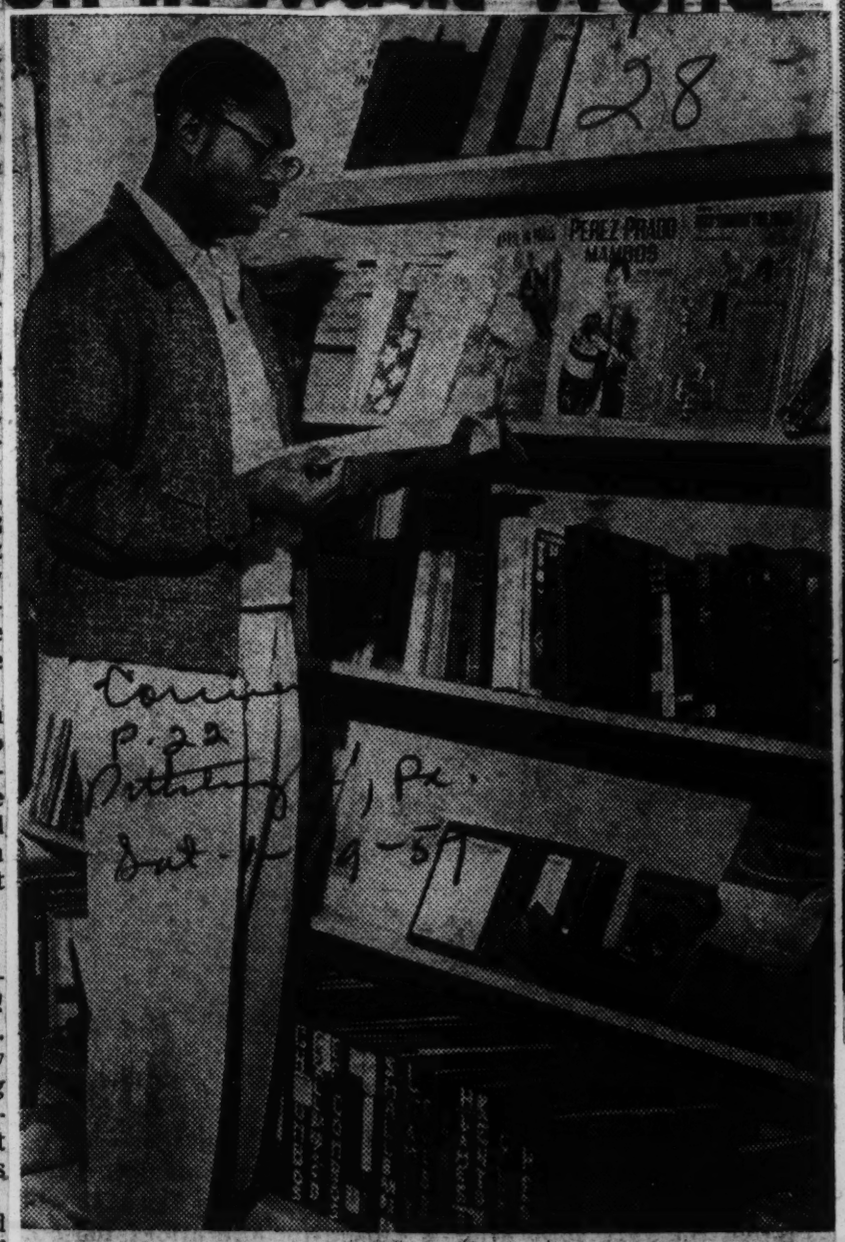
An integral and indispensable part of the Betty Miller combo is Milt Abel's superb bass. A Philadelphian by birth, Milt came out of the army about three years ago, came to Kansas City and "decided to look around—and just stayed."

Of his present affiliation, Milt says, "This is really it! Playing as I am now I can hardly wait to go to work. It's just that much of a joy." And that feeling shows in his work.

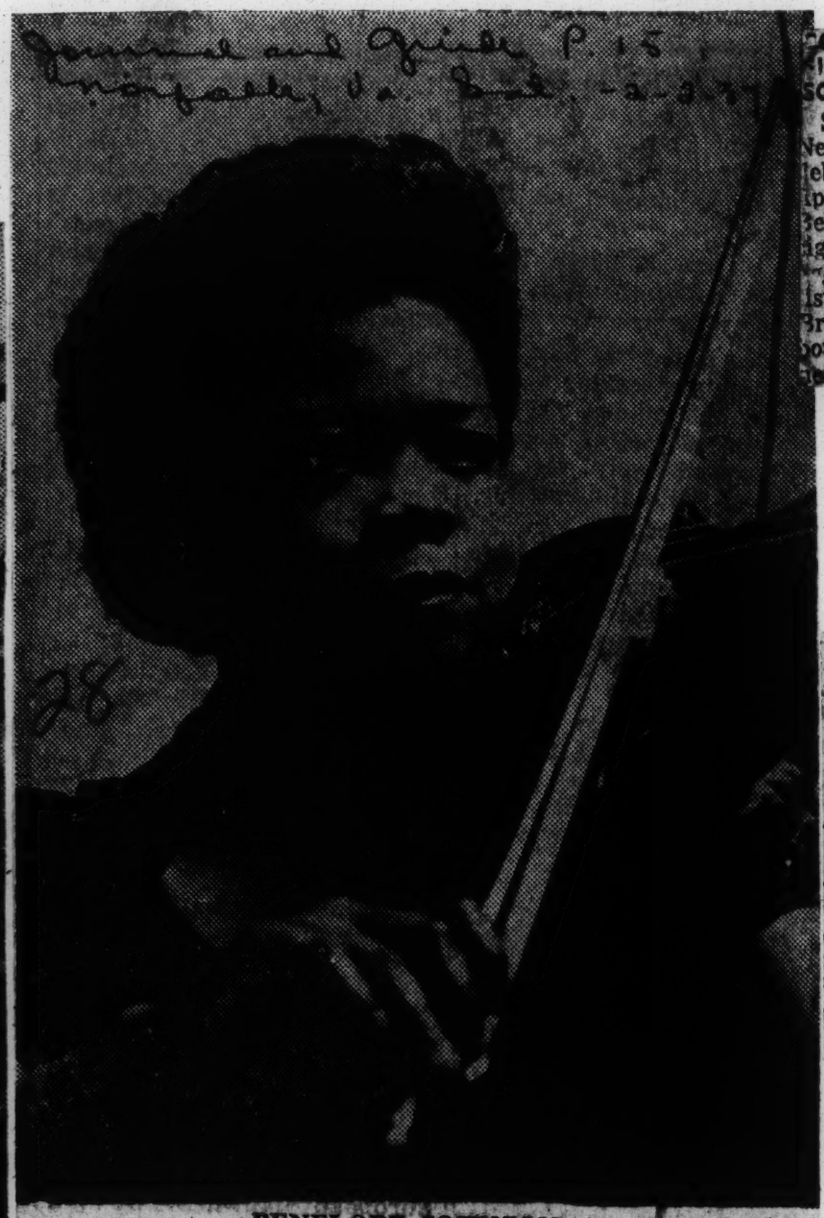
Versatile and accomplished, Milt uses a bow much more than is common with most jazz bassists. The result is smooth, throbbing background music that seems to set a solid foundation for the Betty Miller interpretations.

Betty and Milt are determined to bring to Kansas City a return of the jazz fame that was so much a part of the Kansas City scene in the 20's and 30's. They feel that the enthusiasm and the desire for progressive music are here. But they likewise feel that it has not been given a chance to be fully developed.

The Betty Miller music, just now reaching a stage of real recognition, promises to be one of the substantial contributions of the Midwest to the field of modern jazz. To predict a great future for this dynamic artist is but to realize the inevitable.



Bostic Back—Earl Bostic, world-famed recording artist, who has recovered from a serious heart attack, has opened his own publishing firm in Hollywood, and is employing his band on casual and one-night engagements on the West Coast. This all-time recording great whose King Records have sold millions, has continually ranked high on all Courier theatrical polls.



PENELOPE JOHNSON
To Play At Town Hall

COLUMBIA ARTISTS
SIGNS NEGRO
SOPRANO GLORIA DAVY

Soprano Gloria Davy, the first Negro to sing "Aida" when she debuts at Milan's La Scala in April, the Bess in the "Porgy and Bess" touring company has been signed by Columbia Artists Management along with twelve new artists to tour for 1957-1958. Carol Brice and Robert McFerrin are both slated for Town Hall recitals next month.

Penelope Johnson Plays At Town Hall On Feb. 3rd

NEW YORK — What has happened to "good music" in this age of Elvis Presley, television and atomic energy? Has it vanished completely? Not by a long shot and talented craftsmen (and women) like Penelope Johnson are shining examples.

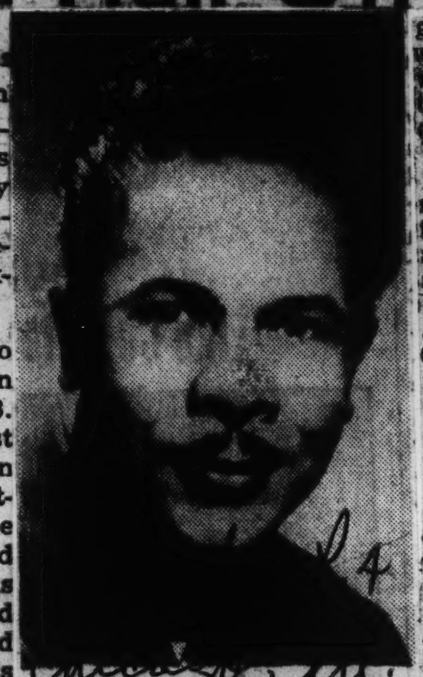
Miss Johnson is a virtuoso of the violin who appears in Twon Hall on Sunday, Feb. 3. She is a virtuoso in the fullest sense of the word having been daunded by Serge Koussevitsky, praised by the likes of the staid New York Times and having established numerous "firsts" for both her sex and race. This should, it would seem, be enough. But in this day and age it isn't.

• • •

MISS JOHNSON not only plays the violin — in a manner that sends critics rushing to their dictionaries for new adjectives — but she's a successful business woman as well. Here, too, she's something of a pacesetter. Ever hear of Penny Tours? Well, Penny is short for Penelope and she's one and the same person, the first woman to be licenses as a travel guide in New York City.

Miss Johnson's musical credits read like a who's who. A scholarship student at Juillard School's Institute of Musical Art for four years, she once held a fellowship for the advanced orchestra class under Serge Koussevitsky at the Berkshire school in Tanglewood. This is just a slight glimpse into the past. But what of the future? Well it looks bright—with a big "if".

Tne Town Hall concert could tell the answers.



IN RECITAL Sunday, Feb. 17, at 5:30 p. m., at Fullerton Hall, Art Institute at Adams St. and Michigan ave., Chicago, will be baritone and singing star, Theodore Charles Stone. Presented by Bertha Ott Concert management in cooperation with Musical Arts Bureau, the noted singer-music critic has just returned from several appearances in the East. Accompanied by Donald Miller, Stone will offer among his selections folk songs, spirituals, German Lieder and operatic arias.

gage in further competition which may lead to a contract with the Metropolitan Opera, the goal of all Americans with operatic aspirations.

• • •

MISS WEATHERS' entry was sponsored by Lincoln University. She has been outstanding as a singer both at the school and in her native St. Louis.

Judges for the regional finals which were held in Tulsa, Okla., were Kurt Adler, chorus master of the Metropolitan Opera of New York and assistant director; Roe Hampton, Metropolitan Opera Star; Richard H. Berger, diector of the Starlight Theater of Kansas City; Herbert Gould, University of Missouri voice department; H. Arthur Brown, conductor of the Tulsa Philharmonic orchestra, and Kenneth Schuller, manager of the Tulsa Philharmonic.

Lincoln U. Afro-American student wins Baltimore, Md. Opera test

JEFFERSON CITY, Mo. — Miss Frankie Weathers, a junior music student at Lincoln University in Missouri, won out in finals over 14 promising young singers from four states to gain the right to compete in national auditions held by the Metropolitan Opera company in New York.

From among 47 original competitors, Miss Frankie Weathers won a check for $300 representing first place award and an all-expense paid trip to New York where she will en-

MILLION DOLLAR HANDS — Dorothy Donegan, whose million dollar hands have enchanted people the world over with her original and warm piano tones that range from longhair to the rock 'n roll idiom, has joined the family of Posner Products who are forerunners in style creative commodities for today's modern style-conscious lady. Miss Donegan, who works herself into a pool of perspiration during each of her five performances nightly at the swank club Embers on New York's East-side, is reported to be an ideal example of the product's durability.

28 1957

Tulsa Music Teacher Started with Tin Whistle at Eight Years

Eagle Thurs. 1-3-57 Tulsa, Okla. P. 1-a

28

By E. L. Madison, Jr.
Of The Eagle Staff

Starting with a tin whistle at the age of eight, Leon A. Donaldson is today an accompanist pianist, organist, music instructor and composer.

Known to T[illegible]ans through his privately operated music studio Professor Donaldson conducts classes in piano, music theory and harmony. He has students throughout the city of Tulsa.

He also plays violin, E-flat alto horn, E-flat baritone horn, mandolin, trumpet, guitar, and banjo.

Explaining his start in the music world, Mr. Donaldson went into detail about his first instrument—a tin whistle with six holes. He pointed out that the instrument was designed to play only wh le tones However, he learned to play half-tones by half covering the holes. Using his self styled technique with the whistle, he was able to make chromatic tones and cover two octaves.

Whistle Was Present

"I played almost everything with it," Mr. Donaldson declared. He said the whistle was given to him as an amusement toy for Christmas.

Professor Donaldson has lived in Tulsa since 1924. His first job here was at the old Dixie theater where he provided background music on the piano for silent moving pictures. The Dixie went out of business and years later it was destroyed by fire.

For 18 years Mr. Donaldson was an entertainer a the Petroleum Inn. He gave up his work there to devote more time to studio training. While still in the employ of the Petroleum Inn he played for many of Tulsa's wealthiest citizens who were patrons of the establishment.

Born in Galesburg, Ill. he musician spent his early childhood in Paris, Mo.

Names Musician in Family

Although his father, Rice Donaldson, was not musically inclined, there were other musicians in the family. Among these were his mother, Priscilla, who sang in the church choir at Paris, Mo. An uncle, Edward Robinson, conducted the choir and sang bass. His brother George taught music at the Paris public schools, where he was also principal. George Donaldson played guitar, mandolin and [illegible].

Playing the usual role of the younger brother, Leon Donaldson started playing with his brother's mandolin before he had any formal music training. Graduating from the tin whistle, he soon learned to play other instruments. Third in line was the guitar.

Professor Donaldson studied at the Beethoven Conservatory of Music, St. Louis, Mo. and Knox Conservatory, Galesburg. He was recommended to Dr. E. M. Goldberg, who was then head of the Richard Wagner Conservatory of Music, Kirksville, Mo., by a professor at the St. Louis school. He studied under Dr. Goldberg, reportedly a friend and associate of Wagner at Leipzig, Germany, four years. He was graduated from the Kirksville Convervatory with a degree in mjusic.

Mr. Donaldson's chosen field has carried him to many major cities in the United States and Canada. He earned his first money as a musician traveling with William McCabe's Georgia Troubadours from about 1912 to 1915. Working out of Kansas City, Mo., he was also director of Beck and Walters minstrel.

Taught Milton and Singer

He teamed with many of the leading musicians of yesteryear. Among these were Scott Joplin, composer of "Maple Leaf Rag;" Tom Turpin, who wrote "Bowery Buck" and "Rastus on Parade"; and Scott Hayden, pianist from Sedalia, Mo.

Eagle P. 1-a

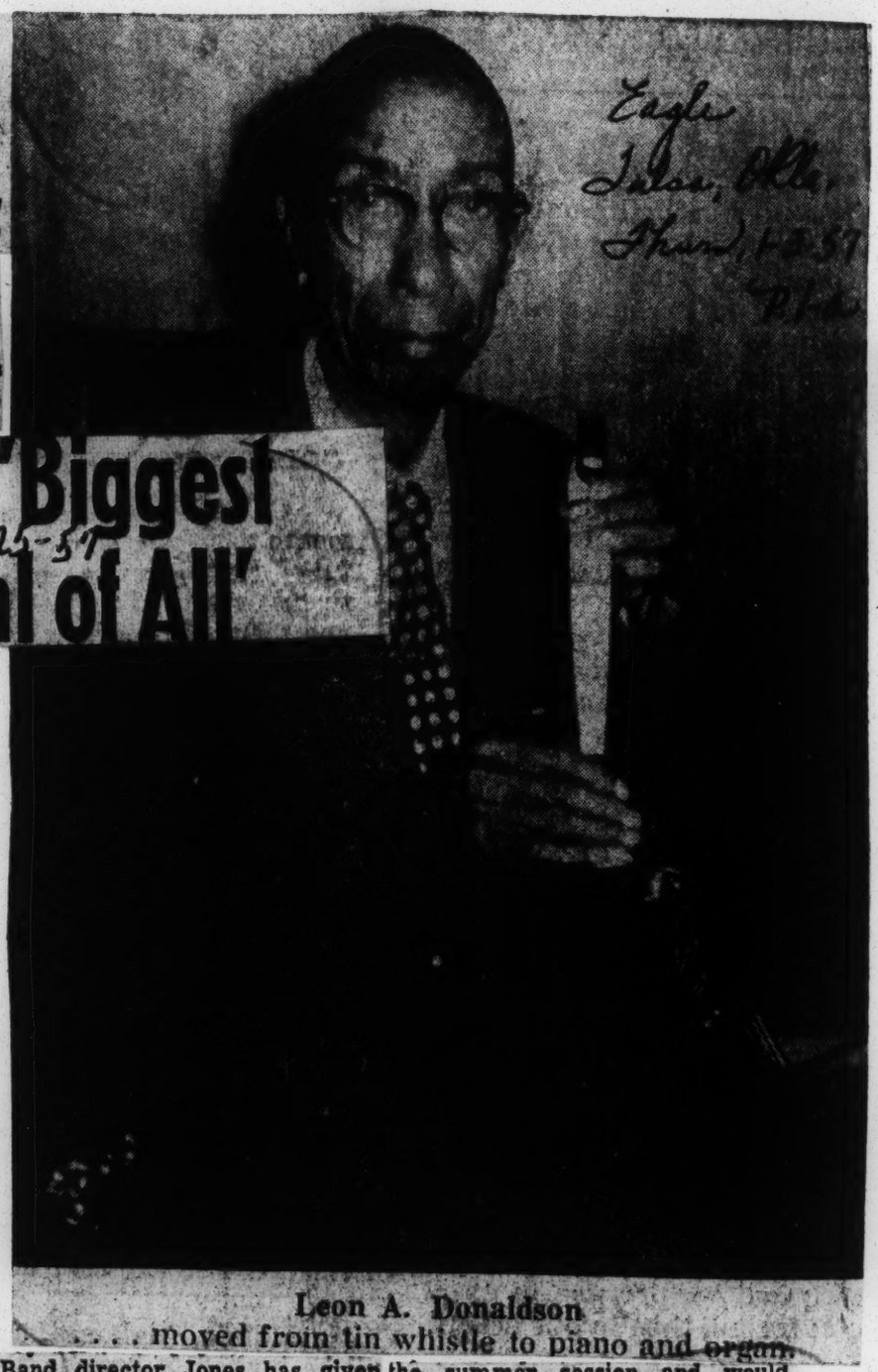
Some of Donaldson's compositions include "There's Nothing to You But Hot Air," "Latonia Rag," and "The Turtle."

His favorites among the masters are Rossini Liszt, Mendelssohn, Chopin and Beethoven.

Mr. Donaldson formerly taught both Roy Milton and Hal Singer, Tulsans who have excelled in the musical entertainment field.

He married the former Nellie Maddox one of his most outstanding pupils, in 1935. He has a daughter by a previous marriage. She is Mrs. Evelyn Palmer of Rockford, Ill. Both his wife and daughter play piano.

Professor Donaldson and his wife live at 3044 North Jamestown avenue.



Eagle Tulsa, Okla. Thurs 1-3-57 P. 1-a

Leon A. Donaldson
. . . . moved from tin whistle to piano and organ.

Prepare for 'Biggest Band Festival of All'

Call Fri. 1-25-57

Kansas City, Mo.

PRAIRIE VIEW, Texas. — Prairie View A. and M. college is getting set for the "biggest of all" high school band festivals which will feature this year nearly 75 schools and approximately 6,000 young musicians from all parts of Texas.

Music for the festival has been selected by a committee of the Interscholastic League at Prairie View, sponsors of the state contest. O. J. Thomas, director of the League and Julius Jones, state band director, have indicated a feeling that this year's festival will be the largest ever, and that it may take three days instead of the customary two to hold the contest.

Feb. 15 has been set as the deadline for high school band directors to register for the 1957 festival and the same date has been set for eligibility lists to reach the League office at Prairie View.

Starting with only a few large city school bands, the state contest has seen tremendous growth over the past few years. Since 1951, the annual festival has grown from 27 bands to 68 in 1956. This increase in fine music organizations will continue as smaller high schools over the state organize band groups. New high schools are gradually being established in large cities of the state, which will increase the Triple A group of schools.

The annual festival has changed from a strictly competitive event. In past years, bands competed against each other instead of competing for a rating as is presently done. This practice makes it possible to have more than one winner in each division. It is possible under the new arrangement for every band to be a winner.

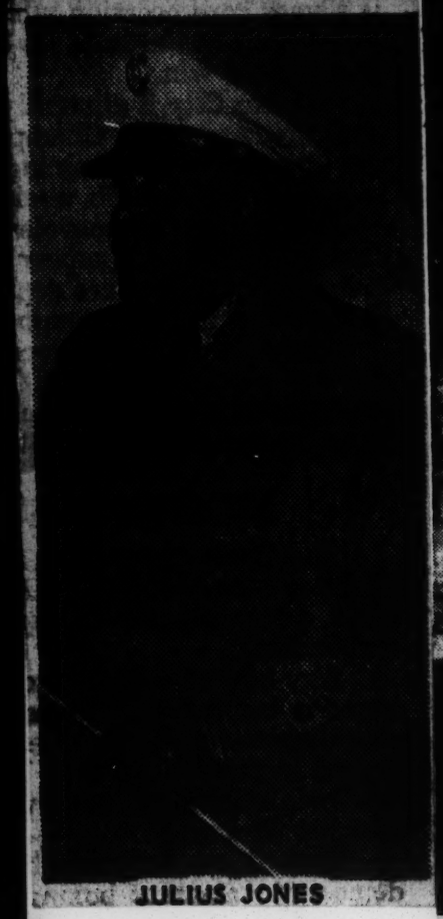
Band director Jones has given superb leadership in the development of this annual event. His regular job is with his own 60-piece military band which is credited with many commendable performances. His dream, and the hope of many others at Prairie View, is a 100-or-more piece marching band for the college. Working toward this goal, the band master has begun organizing an all-girls band which would join the military nucleus to make a great all-college organization.

Jones is also working with the department of health and physical education in establishing new courses for majorettes, cheer leaders and other who participate in such special events. The new courses will be an additional feature of the summer session and would meet an obvious need for public school teachers in these fields.

Band selections for the 1957 festival are: Class AAA—"Beautiful Galatea," "Divertimento For Band," Introduction to Act II "Lohengrin," "Love Scene From 'Boris Godunov,'" "Prayer And Dream Pantomine From 'Hansel And Gretel.'"

Class AA—"Armanda," "Pleasant Valley Overture," "Soldier Of Forture," "Symphony Espagnole" and "Traveller."

Class A—"Ambassador Overture," "April Interlude," "Icarus," "Pavane-Ecerpts," and "Pilgrimage."



JULIUS JONES

BILL (Honky Tonk') Doggett

Doggett Passes Million

Weekly Defender Sat. 1-26-57 New Orleans, La. P. 15

'Honky Tonk' Brings $60,000 Royalties

PHILADELPHIA.—Bill Doggett's sensational "Honky Tonk" recording, which is already over the 1½ million sales mark, has brought the Hammond organ stylist a fat $60,000 royalty check—one of the biggest payments ever received by a Negro artist for an instrumental recording.

When Bill and his attractive wife Angelyn paused in Philadelphia for a brief visit before continuing to their home in Flushing, L. I., the two were visibly excited over the record-breaking cash payment that "Honky Tonk" has brought them.

A native Philadelphian, Doggett started his musical career here, playing "gigs" with local bands for as little as $2.50 a night. His genius for arranging soon landed him top jobs with such big bands as Lucky Millinder, Louis Jordan and Lionel Hampton.

Considered by many leading jazz authorities as the world's leading Hammond organ stylist, Bill Doggett has taken top honors in many of the nation's top polls of disc jockeys, record sales and juke box plays. In 1956 he was a triple-crown winner in The Billboard's annual poll of the nation's disc jockeys.

For a poor boy who once had ideas about becoming a professional baseball player (he played semi-pro ball in Philadelphia for several years). Bill has come a long way from the days he used to play a week's engagement and anxiously hope to come out with at least $18 in wages.

A King Record's star, Doggett is now the chief breadwinner for his recording bosses. His ambition, he says, "is to record an album of nursery rhymes designed to please the ears and hold the attention of little children."

Leontyne Price, McFerrin Signed For 'Festival'

Defender Sat. 2-9-57 Chicago, Ill. P. 8

ANN ARBOR — Six leading singers of the Metropolitan Opera company will be among the featured participants in the 64th May Festival to be held in Hill Auditorium at the University of Michigan under the auspices of the University Musical Society May 2, 3, 4 and 5.

The Metropolitan stars include Risë Stevens, mezzo-so-prano; Martha Lipton, contralto; Kurt Baum, tenor; Robert McFerrin, baritone; Robert Merrill, baritone; and Nicola Moscona, bass.

In addition, Leontyne Price of "Porgy and Bess" fame and Donald Gramm, renowned American bass-baritone, will at the Festial.

Among the instrumentalists to be heard are: Gina Bachauer, Greek pianist; Alexander Brailowsky, pianist; Joseph Szigeti, Hungarian violinst; and John Krell, piccolo, a graduate of the University who for several years has been a member of the Philadelphia Orchestra.

Canadian To Sing In Chicago

Defender Sat. 2-9-57 Chicago, Ill. P. 8

One of the rising stars of Canada, Hazel Solomon, the noted dramatic soprano, will make her Chicago debut at a song recital on Sunday, Feb. 24, at 3:30 p.m. at the International House, 1414 E. 59th st. and she will be presented by the Climbers Club, which is supported by a group of music lovers as well.

Miss Solomon, a graduate of the Royal Conservatory of Toronto holds two associate degrees from that world famous Canadian music center, and she is capable of singing in German, French, Italian and English with equal ease and address.

Having won critical acclaim throughout the Canadian provinces the soprano, makes her first full length recital appearance here and from all indications there will be a large audience on hand to welcome her when she sings.

The committee sponsoring the brilliant recital include Mrs. Fannie R. Robinson, Mrs. Cassie Robinson, Mrs. Fannie M. Jackson, Mrs. Estelle Cousins, Mrs. Mattie Jackson, Dr. Maud Hinton, Henry Humphrey, B. R. Cousins, and others.

HAZEL SOLOMON

28 1957

J. Wesley Jones Stars In Chicagoland Music Festival

By CARL DITTON

CHICAGO — (ANP) — Last evening at Chicago's vast Soldiers' Field Stadium the Chicago Tribune sponsored its 28th annual Chicagoland Music Festival, featuring among others, J. Wesley Jones, Past President National Association, Inc., conducting a large choir in Negro spirituals.

From the opening Hammond organ prelude to the final fireworks display, this gigantic show assumed the proportions of an almost unbelievable feat of organizational co-ordination of thousands of performers, under the supervision of a general director assisted by 12 co-directors, each presenting his own show.

"A SEA OF FACES" AT PAGEANT

To one who did not accurately know the seating capacity of the Stadium, a mere glance at the sea of faces present would suggest the number to be approximately 100,000.

Entertaining to large a gathering necessitated an enormous variety of entertainment, which we list as follows: Musical chairs on horses; community singing of such numbers as "Let me call you sweetheart" and "In the evening by the moonlight" by Bland, pioneer Negro composer of such songs; presentation of accordion, piano, vocal contestants and their respective judges; and a massed accordion band.

21st Festival Luncheon a Gay, Sparkling Event

(Pictures on back page)

BY IRENE POWERS

COLOR, comedy, glitter and gay good fellowship in music, a drop of sentiment, a dash of corn. . . . Put them all together and they spell the party that yesterday came of age—the 21st Chicagoland Music Festival luncheon.

Ferde Grofe Dudley C. Watson J. Wesley Jones

Curtain raiser to tonight's magnitudinous 28th annual main event in Soldiers' field, yesterday's luncheon in the crystal hung Grand ballroom of the Hilton hotel introduced the melodic line, established the mood, heralded stars, and gave off prophetic sparks of the splendor to come. Hundreds crowded the vast ballroom. Yet the party had the cozy warmth, the delightful informality of a family picnic, with everyone taking part in the fun.

Hour of Relaxation

It brought together under the paternally beaming eye of Festival Director Philip Maxwell—at the longest speakers' table in Festival luncheon history—the staff assistants, directors, managers, Festival queens, composers, and assorted V. I. P.s from civic life and the entertainment world. Easy and relaxed, they smiled, joked, sang, and applauded. For the herculean job leading up to the Festival was accomplished. The stage was set, the wheels were rolling. In the knowledge of work well done, it was the hour for friends to sit down and break bread together.

Mayor Daley, in his welcoming talk—an accolade to THE TRIBUNE for having given voice to the heartland of the nation with its great pageant of music—struck the keynote when he spoke of the Festival as a "portrayal of Americana."

The Festival stars, handsome Gordon MacRae of "Oklahoma!" and "Carousel" fame, and winsome Roberta Peters of the Metropolitan opera, smiling and bowing at the speakers' table, were the American success story of gifted young people.

Three Guests Honored

An all-American trio were guests the Festival luncheon honored. There was Composer Ferde Grofe, whose music sings of the pioneers' trek west, of prairies and deserts and the glory that is the Grand canyon. A tribute to his genius was Allegro Ballet ensemble's interpretation of the "Cloudbursts" movement from the Grofe "Grand Canyon Suite."

Or who better could exemplify the spiritual element in American life than the gentle "minister of music," J. Wesley Jones, the Festival luncheon's second guest. Leading 500 voices of his massed Negro choirs in "Swing Low, Sweet Chariot," from the earliest Festivals, Prof. Jones has touched the multitudes in Soldiers' field with a rapturous benediction. Yet another aspect of mid-America, a regional pride in fostering all forms of art and artistic expression, was epitomized by the third honored guest, Dudley Crafts Watson, traveler and Art institute lecturer.

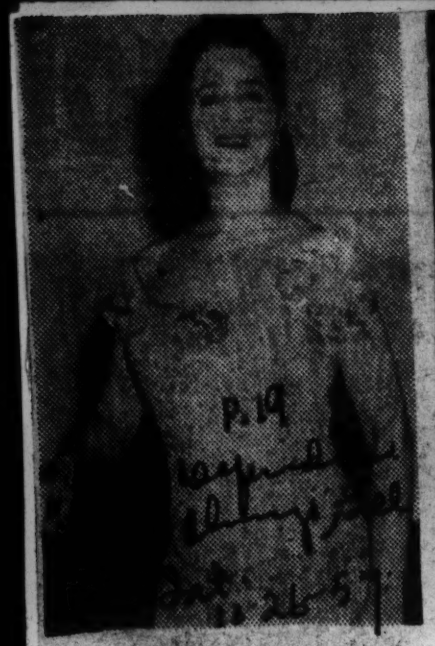
Impressive Opening

Master of Ceremonies Maxwell lined up his entourage at a table spread with a gold cloth and adorned with an interpretive "Flight into Music" floral display, a design created by Garden Club of Illinois members. At the stroke of noon, the Stars and Stripes, mounted on the balcony guard above the ballroom, leaped to life in a playing spotlight, and veteran Festival staffer Frank Bennett led the throng in singing "The Star Spangled Banner." The Rev. John W. Osbert pronounced an invocation, and the 21st Festival luncheon was under way.

The program paraded enticing samples of tonight's Festival. Luncheon guests met Rear Adm. Daniel V. Gallery, navy war hero, now commandant of the 10th naval district and commander of the Caribbean Sea Frontier. They heard amazingly eloquent music performed on sawed-off gasoline containers by his 17 seaman unit from San Juan, Puerto Rico. It is the navy's only steel drum band, a combo that can outcalyso many a native band on the islands.

1956 Winners Sing

The title winners in last summer's Festival voice contest returned: Soprano Barbara Leichsenring of Mount Prospect, Ill., captivating in an off-the-shoulder gown of midnight blue, and Tenor Carl W. Kaser, previously of Osceola, Ind., who was flown in by the army from Arlington, Va., to take part in the Festival. Both pleased with arias from opera and together they thrilled their hearers with "Will You Remember?" from "Maytime."



LILLIAN EVANTI

ELLABELLE DAVIS

CAMILLA WILLIAMS

AMONG THE STARS honored at the unique event were Madam Lillian Evanti, world famous coloratura soprano who sang many of Verdi's operas including "La Traviata," "Rigoletto" and others, as the first of her race to sing in the leading opera houses of Europe; Ellabelle Davis, dramatic soprano, whose rise to international renown in a short span of time was one of the more recent singers to win laurels for her performances of "Aida" in Mexico City, Europe and La Scala, Milano. Camilla Williams, the first "Lady of Grand Opera" in America so far as her racial group is concerned sang "Aida" with New York City Center Opera, following her sensational performerances of "Madam Butterfly." Miss Williams, is now a member of the Vienna State Opera, Vienna, Austria.

Honor Musical Stars At Unique Event

NEW YORK —(ANP)— A unique event took place in the Union Congregational church, 66 W. 138 st., one honoring American Negro Women Musicians.

The affair was sponsored by the case, whose purpose is to present groups of young, highly-trained musicians in concert. Its director is Vincent Shields, ex-president of the New Carl Diton Branch of the National Association Negro Musicians, Inc.

Those present who were honored were: Abbie Mitchell, Helen Hagan, Winifred Watson and Arlein Straw.

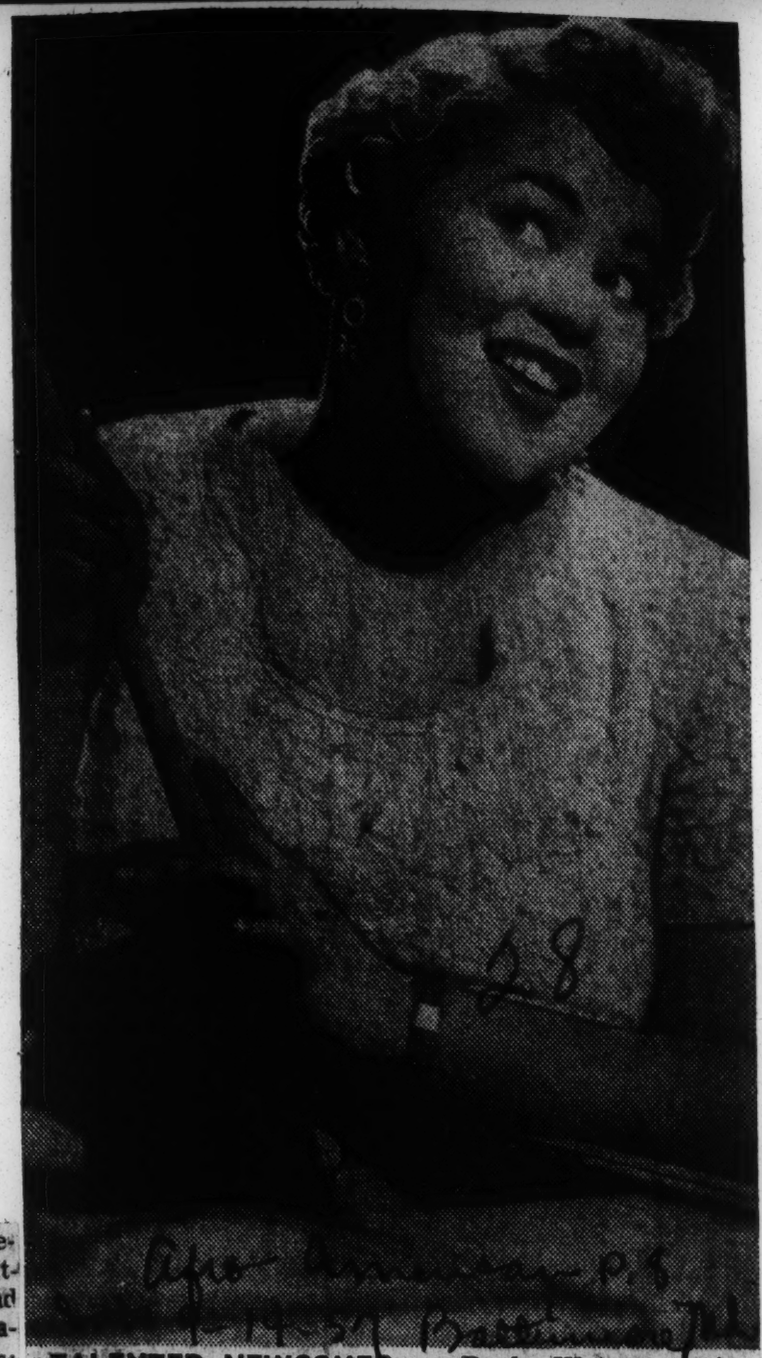
To the extraordinarily beautiful program the following artists contributed: Beatrice Rippy, soprano, 2nd scholarship award 1957 NANM Inc. contest; Arlein Straw, modern composer-pianist, whose "Crucifixion" was performed by Hattie Brooks and Arlene Duane, sopranos, Dorothy Dalton at the piano; and Arthur Williams, tenor.

In accordance with the tradition of the NANM Inc to honor the memory of Giuseppe Verdi, the Italian opera composer, whose operas stand alone in enabling Negro singers to become members of leading opera companies, thru his inclusion of genuine Negro characters in 2 of his opera casts, Fred Thomas, baritone, the first Negro to win the Metropolitan Auditions Award, and Amanda Kemp, soprano, also winner of many awards, sang the Aida-Amonasro scene from Verdi's Aida.

Carl Diton, past president of the NANM Inc., made an address citing the principle achievements to date of a large number of the foremost Negro women musicians. Those mentioned included: Sopranos: Marie Selika, Sisseretta Jones (The Black Patti) E. Azalia Hackley, Abbie Mitchell, Patti Brown, Florence Cole-Talbert-McCleaves, Lillian Evanti, Caterina Jarboro Camillia Williams, Ellebelle Davis, Winifred Watson, Leontyne Price, Adele Addison, Mattiwilda Dobbs, Glory Davy and Lenoro Lafayette; Contralto; Marion Anderson; Composer-pianists; Florence Price, Margaret Bonds, rison, Helen Hagan, Phillippa Arlein Straw; Pianists: Hazel Harr Schuyler, Una Hadley and Vivian Scott; Opera: Mary Dawson.

In the light of young musical talent, so valuable to all communities, it was interesting to observe that Arlene Duane, new in major pipe organ study at the Juilliard School of Music, appeared 4 times on the program as piano soloist, accompanist, singer and organ soloist.

Alice Duane, her mother, was chairman of the program.



TALENTED NEWCOMER — Paula Watson, fast-moving pianist-entertainer, is being acclaimed as a new discovery on the Coast. A Californian, Miss Watson recently broke the attendance record on her first Eastern appearance, at the Columbia Hotel, Portland, Maine.

28 1957

IN THE GUIDE SPOTLIGHT

Big Joe Turner Keeps "Kansas City Style" Blues In National Limelight

(EDITOR'S NOTE: This is another in the series of articles in which the Journal and Guide puts an outstanding entertainer, recording star in the Guide Spotlight. This week, the Guide presents in the spotlight "The Boss Man Of The Blues," Big Joe Turner. Turner, without peer as a blues singer, represents the Kansas City school of jazz. Notes on his career follow.)

When Big Joe Turner was little Joe Turner in Kansas City in the Twenties he was already a star. At 14 he was a highlight on the entertainment bills of speakeasies like the Backbiter's club and the Kingfish club.

Joe recalls what an impressive figure the Backbiter's owner cut with his high-button shoes and $20 goldpiece on his watch chain. He also appeared to have great skill in sneaking Joe in and out of his establishment without catching the eye of the juvenile authorities.

JOE GREW UP to be a big man. In his teens he developed a husky build and attained his present height of 6 feet 2 inches. Mary Lou Williams, the pianist, who also hails from Kansas City, remembers him as a combination bartender-bouncer-entertainer at the Sunset club. Those were the days of prohibition, big money and of jazz's stormy youth. When there were raids on the joints, Joe says, "The bossman would have his bondsmen down at the police station before we got there. We'd walk in, sign our names and walk right out. Then we would cabaret until morning."

It was in spots like the Sunset that Joe, usually with Pete Johnson at the piano, shouted out the blues in a way that later came to be tagged the "Kansas City Style."

JOE DIDN'T originate it, of course. In his younger days it was already a highly developed tradition. While the Kansas City blues kept their original Southern flavor, a floaty, more sophisticated quality set them apart from the more "down home" variety blues.

The blues are one of the elements in the popular music of the Negro that have been absorbed into jazz and into the popular music of not only white Americans, but of people of all races all over the world. It had one of its flowerings in Kansas City, and the personal popularity of Joe Turner has kept the K. C. style alive long after its decline in Kansas City itself.

* * *

THE ONSET OF the depression did not have the immediate drastic consequences for musicians in Kansas City that it did elsewhere. The scene was an active one until about 1935, after which it went into a tailspin that it still has not recovered from completely. Yet up until that time, Joe was content to remain in Kansas City, and found the "living easy" (to quote Gershwin).

Joe's first appearance outside Kansas City was in the mid-1930's when he and his combo traveled to New York to appear on a program with Benny Goodman. "After our show with Goodman, we auditioned at several places, but New York wasn't ready for us yet, so we went back to K. C.," says Joe. New York was ready in 1938 when Big Joe went to Carnegie Hall to appear on the now-famous "Spirituals to Swing" program produced by John Hammond.

* * *

IT WAS A Christmas Eve concert and featured Benny Goodman, Count Basie, Hazel Scott, Meade Lux Lewis and Billie Holiday and other top-flight names. This show was said to be responsible for the boogie-woogie craze that swept the country shortly thereafter and lasted into the Forties.

After that concert, Big Joe was set. He had made a tremendous impression and was booked into Carle Society when the club first opened and was there for a lengthy period.

* * *

JOE TURNER has been a national "name" ever since. He recorded for Decca, Columbia and other companies—first with Kansas City associates, then also with Joe Sullivan, Art Tatum and others. In the first years after the war, Joe had to cope again with a forgetful public, but he was brought back into the limelight with his Atlantic hit "Chains of Love." This in turn set off a string of smashes that made him a bigger entertainment world figure than he had ever been.

Joe is now at the height of his career. "Honey Hush," "Sweet Sixteen," and "Corrine Corrina" were big rhythm and blues successes, but ever since "Shake, Rattle and Roll" he has moved into the pop field too, and now with each release, he seems to add enormously to his following in both fields.

* * *

NOT ONLY IS Joe a star of the first magnitude in the United States, but with a trip to Australia early in 1957 under his belt, and with foreign sales of his records going up by leaps and bounds, he can now boast an international reputation and following.

A collection of Joe Turner's records like those that make up Atlantic LP 8005 dramatically illustrates why Rhythm and Blues has made the inroads that it has in the pop market.

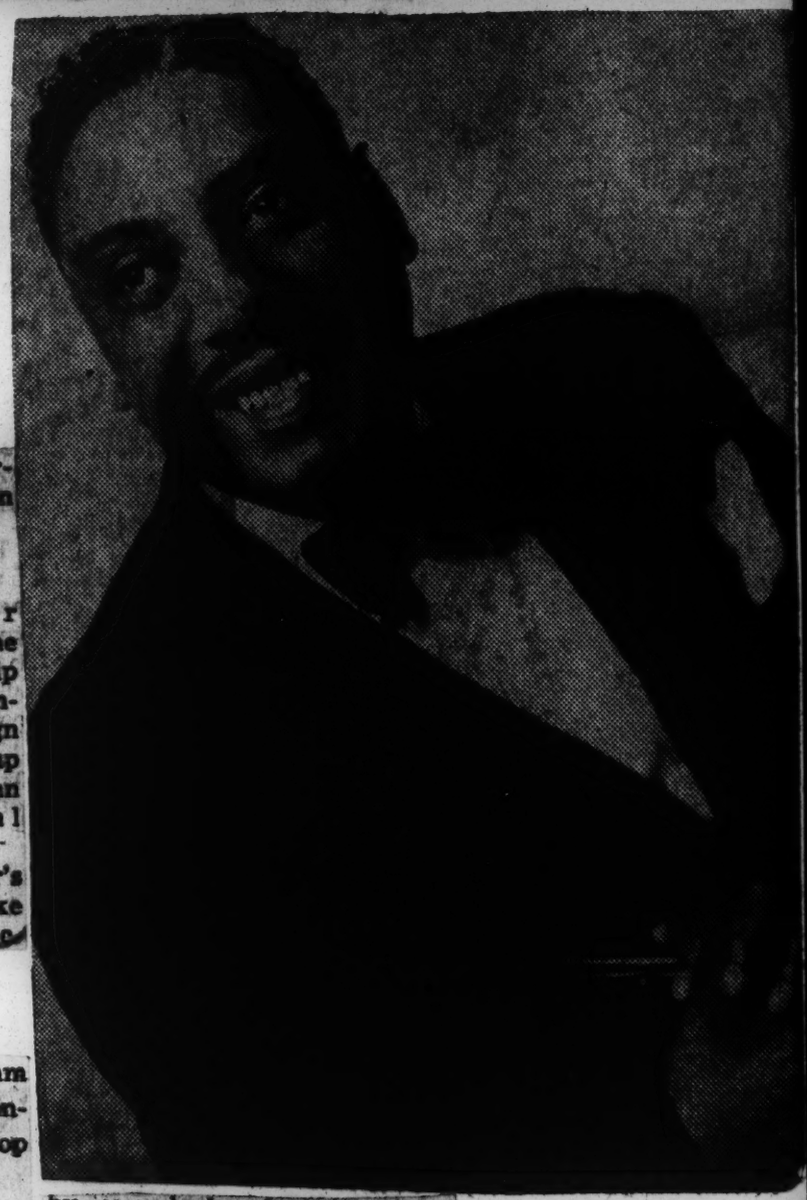
* * *

THAT TODAY'S teen-ager feels a stronger taste for this than for the "June-croon-spoon" world of the old-style pop composer shows both good sense and good taste. The driving power and the enthusiasm of Joe's delivery make this wonderful music all the more compelling. Nothing could be more infectious than the groovy, finger-snapping, hip-twisting rhythm that underlies Joe's chant.

Nat Hentoff, the eminent jazz critic, recently wrote, "There is a powerful poignancy (not sentimentality) in Joe Turner that moves me as deeply as anything in music. It is almost a distillation of the knowledge that we are all mortal."

Joe is putting down a strong message, that is appreciated by everybody, from the jazz sophisticate to the blue jean set. He has earned the title "Boss of the Blues."

Atlantic singles releases by



B JOE TURNER
"Boss M., Of The Blues"

Joe Turner include: "Red Sails In The Sunset," "After A While"; "Midnight Special Train," "Feeling Happy"; "Lipstick, Powder and Paint," "Rock A While"; "Corrine Corrina," "Boogie Woogie Country Girl"; "Morning, Noon and Night," "The Chicken And the Hawk"; "Midnight Cannonball," "Hide And Seek"; "Flip Flop and Fly," "Ti-Ri-Lee"; "Married Woman," "Well All Right"; "You Know I Love You," "Shake, Rattle and Roll"; "TV Mama," "Oke-She-Moke-She-Pop"; "Crawdad Hole," "Honey Hush"; "Still In Love," "Baby I Still Want You"; "Don't You Cry," "Poor Lover's Blues"; "Sweet Sixteen," "I'll Never Stop Loving You"; "Bump Miss Susie," "The Chill Is On"; Chains Of Love" and "After My Laughter Come Tears."

As millions of Americans are increasingly finding something to salt away, mutual savings bank assets were more than $33 billion last year—a record that is expected to be topped in 1957.

28 1957

Things You Should Know

Weekly New Orleans, La. Sat. 9-7-57

Jelly Roll MORTON

1885 — 1941

OF MIXED NEGRO AND WHITE ANCESTRY, HE WAS BORN IN NEW ORLEANS AND BEGAN PLAYING PIANO AT THE AGE OF TEN! LATER, HE COMPOSED THE TIGER RAG! HIS FIRST JOB WAS AS A DISHWASHER AT $3 A WEEK! BUT, IN TIME, HE BECAME A MOST FAMOUS JAZZ PIANIST...IN HIS TEENS HE DRIFTED TO MISSISSIPPI, FLORIDA AND TO MOBILE, ALA. WHERE HE WROTE KING PORTER STOMP! IN ALL, HE WROTE, PUBLISHED 120 SONGS! HE HAD HUNDREDS OF TOP SELLING RECORDS PLUS 116 SPECIAL RECORDINGS FOR THE LIBRARY OF CONGRESS!

CONTINENTAL FEATURES

MARY LOU WILLIAMS
. . . "prayer essential"

Pianist's Return

The couples drifting into the pink twilight of a Manhattan nightspot called The Composer last week heard a fine, familiar sound, saw a familiar figure softly spotlighted on the free-form bandstand. The woman with the flat-planed, Mayan-like face was Mary Lou Williams, at 47 still one of the finest jazz musicians who ever sat at a piano. For Mary Lou it marked the end of a three-year retreat from the jazz world.

In the summer of 1954, fresh from a triumphant solo swing about Europe, Mary Lou was playing to capacity crowds in a Paris jazz spot when, without warning, she walked away from the job. She was fed up, she said, with the jungle conditions of the jazz business. If the reaction seemed out of character for a seasoned trouper (she had jammed with the likes of McKinney's Cotton Pickers and Duke Ellington's Washingtonians by the time she was 14), it had been a long time coming. "I was bitter," she recalls, "that nobody seemed to care about good music any more. The club owners only wanted music that sells good."

Play & Pray. When Mary Lou returned to the U.S. late in 1954, she moved back into her three-room Manhattan apartment and scarcely ever looked at the piano. "I'd sit down and play one chord, and I couldn't stand it. There just wasn't nothing inside me." Mary Lou lived on her quarterly ASCAP check (about $300), on occasional royalties from old records, and on credit, but she filled her small apartment with cots and put up dozens of down-at-the-heel Harlem jazz musicians. She often prayed at the church of Our Lady of Lourdes a few blocks away ("I didn't know what else to do").

Shortly before Mary Lou was received into the Roman Catholic Church last spring, Lorraine (Mrs. Dizzy) Gillespie mentioned her name to a Boston priest, Father John Crowley, a former sax player. He called Mary Lou, urged her to return to her music. "He told me that with all that praying, I was doing what he was supposed to do. I figure now that when I play it can be counted a prayer."

Boogie & Bop. In her long jazz career, Mary Lou has played, arranged and composed in every jazz style, has always moved ahead of the field. During her days with Andy Kirk's Kansas City band in the '30s, she played sinewy but subtle boogie-woogie and unearthly dirges that the boys called "zombie," was far-famed for such swinging songs as *Cloudy* and *Froggy Bottom*. During the '40s, she

Mary Lou Williams Comes Back Strong

Courier Sat. 9-14-57 P. 22

Pittsburgh Pa.

NEW YORK—"Prayers are essential in the daily life of a creative musician," said Mary Lou Williams to Dave Garroway recently when she and her trio appeared on "Today," NBC's early morning TV show.

Mary Lou Williams, who has consistently led the field with new and original ideas, is second to none, not only as a pianist, but as one of the most creative of modern musicians.

Soon to enter her third week at The Composer, 68 W. 58th St., Mary Lou has scored a tremendous success at her return to the New York musical scene after a four-year absence.

Since making her return to the smart westside spot, Mary Lou has been hailed by fans, friends and critics. About to enter her third week at the spot, Mary Lou, backed by Bill Clark, former George Shearing drummer; and Bruce Lawrence, Juilliard graduate, bass; her great drive and talents are at their best in selections such as "St. Louis Blues," "From This Moment On," "Carioca," "The Man I Love" and originals such as "Ow," "Roll 'Em," "Nirees," "Koolbongo" and "Why."

Coming out of retirement this year at the Newport Jazz Festival, where she played with the Dizzy Gillespie band, Mary Lou, who was encouraged by friends like Father John Crowley, Atty. Maxwell T. Cohen, Dizzy and Lorraine Gillespie, Barry Ulanov, is coming back stronger and more creative.

posed bop (*In the Land of Oo-B*
and swung with 70 members of
York Philharmonic-Symphony a
gie Hall in her *Zodiac Suite*. Fi
turned to classically oriented ch
gressions in her playing that fores
Brubeck and other modernists.

Her current, softly keyed, lacily figured style with its murky chords is an extension of that early cool style, and she is playing it better than ever, says Marian McPartland, a first-rate jazz pianist in her own right, who for two weeks shared the bill with Mary Lou: "Just playing with

Ben Martin

MARY LOU WILLIAMS
Traveler from the Land of Oo-Bla-Dee.

her, my own playing has improved a thousand percent!" All the selections Mary Lou plays at The Composer are her own arrangements, including such standards as *Somebody Loves Me* (with strong, marching chords and racing right hand) and a limber, longing *I'm in the Mood for Love*. She plays them all with deadpan face until the music begins to stride. Then the head nods, the lips part in a shy smile and "Yeah," says Mary Lou Williams softly. "Yeah."

On the Upbeat

Though he has never learned to read music, much less write it, tiny, 34-year-old jazz pianist Erroll (The Pixie) Garner walked off with a couple of honors last week which made him the envy

August 26, 1957

of his more musically literate colleagues. First he was chosen the year's best pianist in Downbeat's annual International Jazz Critics' Poll. Then, nervously perched atop a telephone book, he had the pleasure of playing his own compositions with the Cleveland Symphony a few days later.

What made the performance in Cleveland's Public Auditorium unique was that Garner improvised his trickily stylized way through the music without a note before him, while the men of the orchestra kept their eyes glued to their scores. The music they were reading was the result of a fruitful collaboration. Garner had dictated his ideas to arranger Nat Pierce, who jotted them down, expanded them, and inscribed them for posterity. They are also preserved on a recently

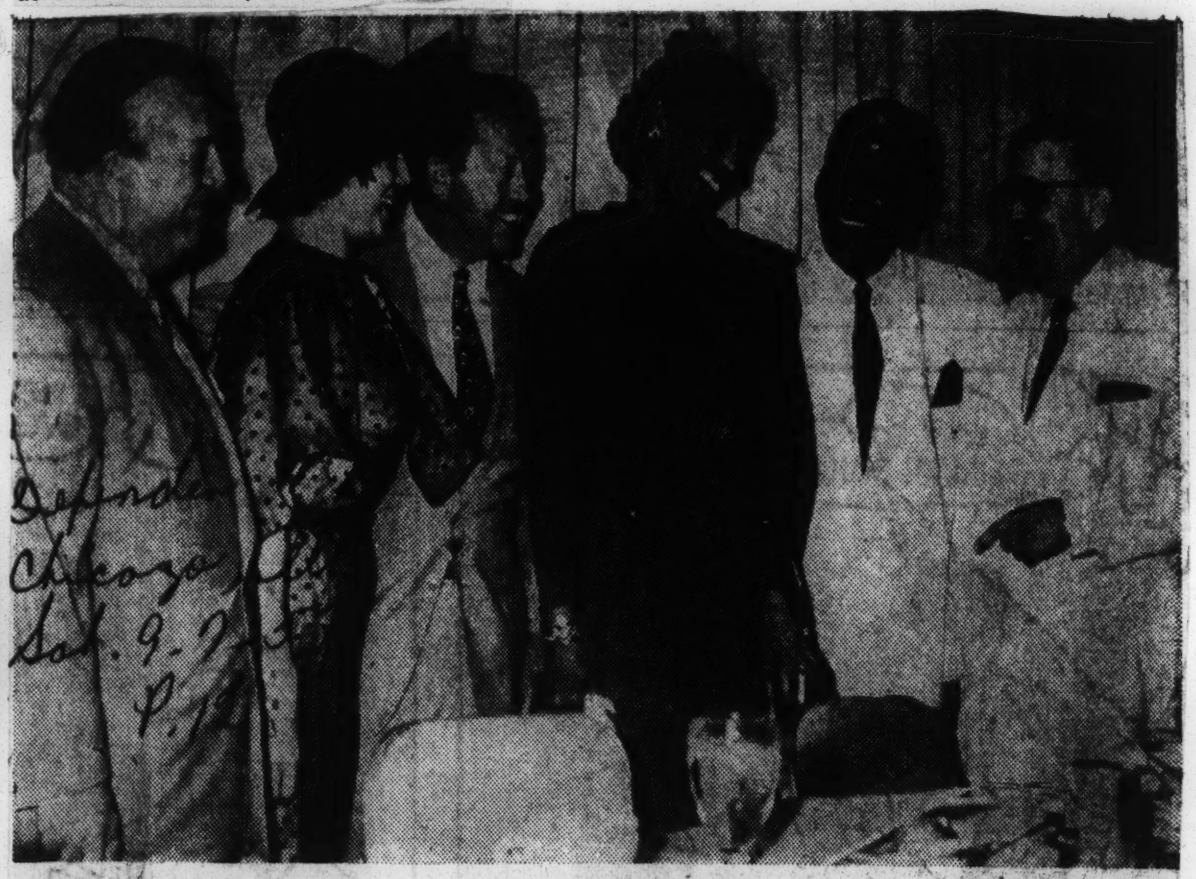
Columbia Records

Garner: Musical stenography

released record titled "Other Voices."

Though there was polite applause from audience and critics for this triumph of musical stenography, no one really caught the beat until the orchestra and guest conductor Mitch Miller retired. Then Garner, flashing a gleaming smile joined up with his old-time associates, Alfred Hall (drums) and Osie Johnson (bass) to bring down the house. While Miller hopped up and down on a chair behind, they rolled through such old favorites as "It's All Right With Me" and "I Remember April"—as well as some Garner originals—all of which have helped net him some $200,000 during each of the past few years.

Despite adverse criticism, Garner will go on with his stenographic orchestral composing. His next opus will be a ballet score to be performed next season at New York's City Center.



CENTER OF INTEREST was Prof. J. Wesley Jones, and his charming wife, Mrs. Jones as they appeared at the 21st annual luncheon in the Grand ballroom Conrad Hilton hotel, Friday when the grand gentleman of music was honored for his outstanding contribution to the Chicagoland Music Festival. Left to right, Ferde Grofe, beloved composer of "Grand Canyon Suite", another honoree; Mrs. Grofe, Henry Weber, symphonic conductor and musical director of the festival; Mrs. Jones, Professor Jones and Dr. Philips Maxwell, general director of the musical festival which was applauded by more than 85,000 music lovers. Prof. Jones and his 500 voice choir sang William L. Dawson's "Soon Ah Will Be Done" and "Swing Low Sweet Chariot" with Mary Frances Crowley, soprano soloist in the latter number.

Boston Symphony Hires First Negro Musician

By SAMUEL P. PERRY JR.

BOSTON, Mass. — (ANP) — Ortiz M. Walton, whose musical ability on a double bass was already known to members of the Buffalo Philharmonic orchestra, this week became the first Negro member of the famous Boston Symphony orchestra.

The formal announcement of his joining the orchestra came the day before the opening of the 77th season in Symphony hall.

Following contractual arrangements with the Buffalo Philharmonic where young Walton, who is 23, played for the past two seasons, Walton became one of the youngest members of the Boston Symphony's regular complement.

"It is sort of like Jackie Robinson getting into big league baseball," commented young Walton.

"It comes at an opportune time," he continued, "and I think there is a change of attitude around the country.

"Formerly, a young Negro studied sax or trumpet because he could probably get work only in dance bands. Now there seems to be openings for string players."

A spokesman for the Boston Symphony orchestra said simply that the orchestra took "no notice of Walton as a Negro, but simply as a very gifted bass player."

28 1957

In a Few Years He'll Be Dr. Robinson

Herald Sun: 9-15-57 Miami, Fla.

Whatever Became of Sugar Chile?

P. 9-F

By JAMES C. DEWEY
Associated Press Staff Writer

OLIVET, Mich. — His schoolmates at tiny Olivet College know him as Frank Isaac Robinson—a fellow with an engaging grin who wants to be a doctor.

We remember him better as "Shugg," the famous Sugar Chile Robinson — A boogie-woogie, piano-playing scat-singing child prodigy. These days a 17-year-old Negro pre-med student, he is happy with an occasional jam session with schoolmates.

"Sugar Chile is gone," says Frank. "I want to come back as Dr. Frank Robinson."

He stands an excellent chance of accomplishing his goal. A modest, alert youth, he appears to have profited from all the advantages of fame without succumbing to its drawbacks.

Sugar Chile could read at 2. At 6 he was an accomplished, if unorthodox pianist. Besides his talent he had a natural charm.

Name musicians of the immediate postwar years remember the amazing Sugar Chile who at 6 was banging out barrel house jazz in some of the classiest gin mills and vaudeville circuits in America and Europe.

Before he retired at 15, he made $10,000 a week. He played at Madison Square Garden, was the youngest headliner in the history of the Palladium in London and appeared before President Truman in Washington and the royal family in England. He was in movies, musical comedies and on television.

"Playing for President Truman when I was 6 was the biggest thrill in my life," Frank says.

"I was playing like everything. Then something happened that I'll never forget. I shouted, 'How'm I doin', Mr. President?' And just then one of the piano legs broke.

"Well, the President laughed, so I got down on the floor and finished my number there."

When Sugar Chile was 6 his father entered him in an amateur talent contest at a downtown Detroit theater.

Barely able to reach the keys, Sugar Chile went to work on an eight-to-the-bar beat, accompanying an improvised melody in a tiny voice that brought down the house. He was an instant success.

Frankie Carle, then at the height of his fame as a pianist, was appearing at the same theater. He heard Sugar Chile.

"The boy is sensational," Carle declared. "He has an inborn rhythm. I've never seen the like of him in my life."

Nor did many others in America, Europe, Australia and South America who got a look at the youngster in the next decade before he played his last engagement at a Chicago night club in 1955.

By then he had decided on a college education.

He had a diploma, an interest in medicine and $100,000 in a trust fund under probate court supervision.

"I've always wanted to be a doctor," Frank says. "I've always wanted to make sick things well. I guess that's why I liked to collect snakes and insects and try to keep them alive.

"I'm lucky that I will have the money to get the education I'll need."

Frank is studying hard. His teachers say he is a good student—well adjusted and has many friends. They say he makes no attempt to capitalize on his fame.

Frank himself says: "I want my friends to be my friends because of me, not my popularity."

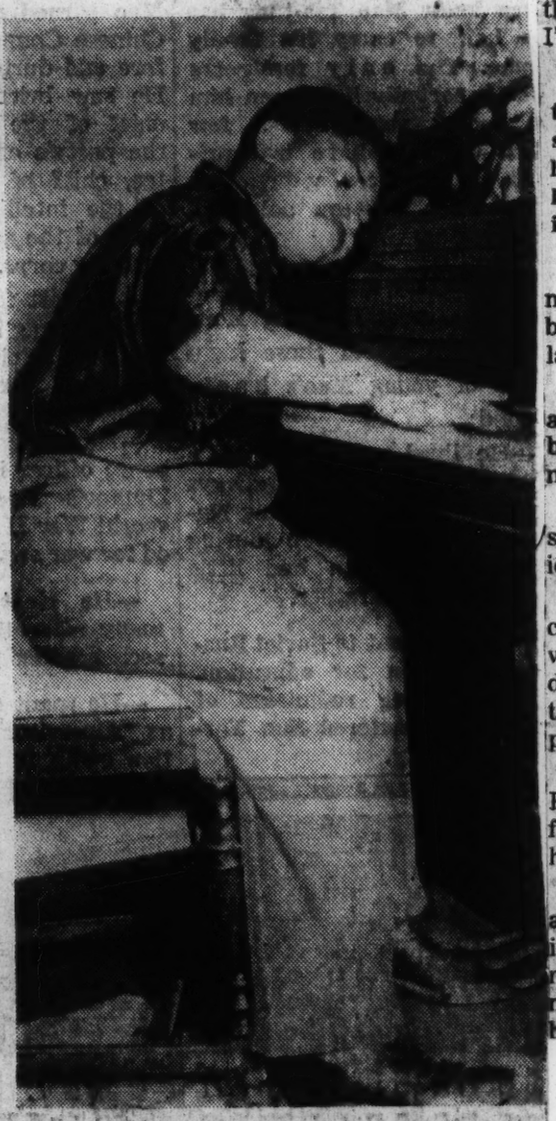
Frank still likes to pound out a little boogie, now and then, but he enjoys playing ballads now too.

"When you get older," he says, "this sweet and soft music kinda makes a person think."

One thing about Frank hasn't changed much. He was small when a youngster and even today is only 4 feet 8 inches tall and weighs less than 100 pounds.

Besides his pre-med course, Frank is studying the piano formally for the first time in his life.

"It's strange," he says, "but after making a good living at it for a dozen years, I'm finally learning how to read music and what I really should be doing with my fingers."



'Sugar Chile' Robinson, at 7 Frank Robinson Today, 17

. . . 'Sugar Chile is gone,' says diligent medical student, right

28 1957

COUNTRY 'BLUES'

Bill Broonzy's Singing Is Living History

By JOHN S. WILSON

THE documentation of jazz began when the first jazz recording was made in 1917 by the Original Dixieland Jazz Band, and it continues today with the release of every new jazz disk. But until quite recently this has been a disorganized form of documentation—the individual recordings gave us the music but provided relatively little information about the development of that music or the people who created it.

The series of recorded interviews with Jelly Roll Morton which Alan Lomax made for the Library of Congress in 1938 (released commercially some ten years ago but no longer available) was the first attempt to supplement the miscellaneous accumulation of recorded jazz performances with an account of the development of a phase of jazz in the words and music of one of its major figures.

After the war another approach to organizing the recorded documentation of jazz was launched when George Avakian assembled some of the representative disks of Louis Armstrong, Bessie Smith and Bix Beiderbecke in informatively annotated multi-disk LP sets for Columbia. These were followed by Folkways' eleven-disk "Anthology of Jazz" and last year's Riverside collection, "History of Classic Jazz," both of which are built on a broad historical framework instead of dwelling on a single personality.

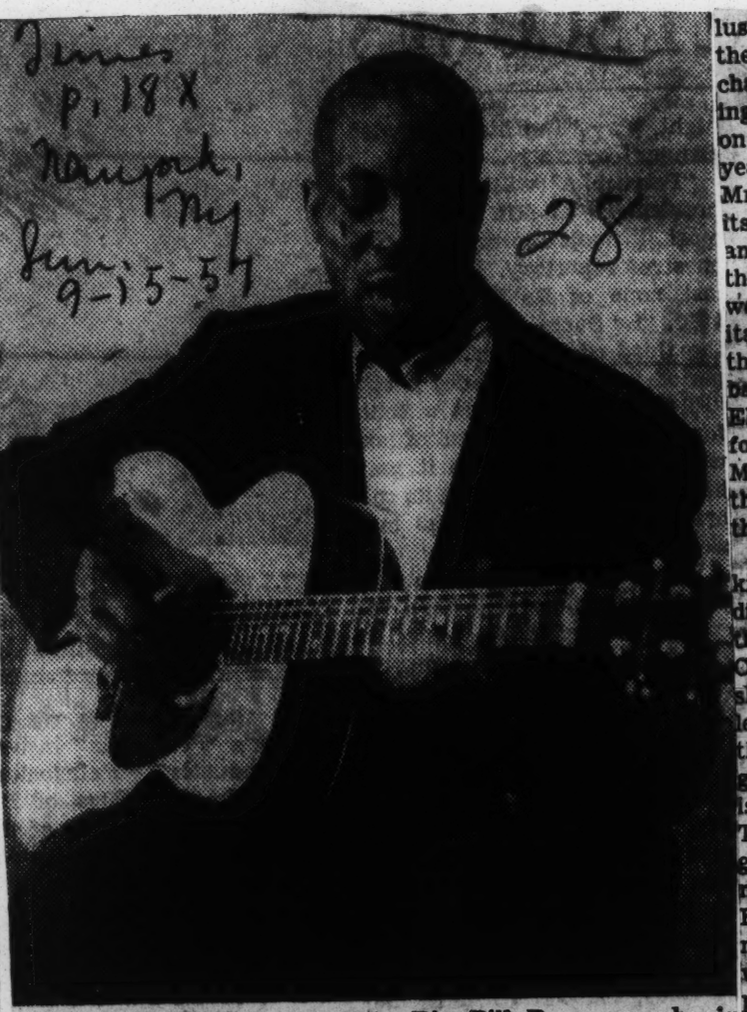
Considering the number of years it has taken to produce this smidgen of recorded jazz documentation, there is an unexpected bountifulness in the appearance now of several such releases.

Lucid Dissertation

Easily the most successful of the lot is a pair of disks by the country blues singer, Big Bill Broonzy—**Big Bill Story** and **Big Bill Broonzy Sings Country Blues**, both Folkways. Taken in conjunction with an earlier Folkways release, "Radio Programme No. 4," on which Mr. Broonzy and folk singer Pete Seeger discuss and illustrate the similarities and differences of blues and folk songs (it's all folk song, says Mr. Broonzy: "You never hear horses sing 'em"), these two latest disks by Mr. Broonzy make up a fascinatingly lucid dissertation on the blues in general and the country blues in particular. (There is a provocative extension of both Mr. Broonzy's memoirs and his comments on the blues in "Big Bill Blues," published by Grove Press, an unusual bit of Americana put together, ironically enough, by a Belgian, Yannick Bruynoghe.)

Mr. Broonzy is a conversationalist of unaffected charm and an authority whose knowledge is genuinely firsthand. The blues have been a closely interwoven part of his life as a plowhand and a guitar-toting singer. He can scarcely mention any period in his past without touching on some aspect of the blues or recalling a particular blues from his impressive repertory. His colorful reminiscences, observant explanations and warm, earth-rooted singing are skillfully held together on both his disk with Mr. Seeger and the "Story" disk by Studs Terkel, a perceptive and unobtrusive interviewer. The "Country Blues" disk, which is all singing, is an illustrative amplification of comments made by Mr. Broonzy on the other disks and, taken by itself, is a superb collection of Mr. Broonzy's moving artistry, excellently recorded.

The Broonzy disks closely parallel the format of Mr. Lomax' Jelly Roll Morton series in that Mr. Broonzy provides musical illustrations as he talks. **Coleman Hawkins: A Documentary** (Riverside) tries a different tack as Mr. Hawkins, who has been a pre-eminent jazz tenor saxophonist since the middle Nineteen Twenties, retraces and comments on his career without the help of pertinent musical accompaniment. Two 12-inch disks of uninterrupted



COUNTRY BLUES SINGER—Big Bill Broonzy, who is heard in disks of songs to his own guitar accompaniment.

talk is, eventually, an awful lot of talk even though Mr. Hawkins frequently reveals an interesting philosophic bent or relishes some illuminating detail (Fletcher Henderson's band was notoriously sloppy at the start of its numbers, he says, because most of the men spent the first chorus looking for their music).

The set might have benefited if it had been edited down to a single disk or, better yet, been rounded out with recordings bearing on Mr. Hawkins' points. Mr. Hawkins' saxophone speaks more fluently and more forcefully than he does, however, and Riverside has wisely supplemented the academically valuable Hawkins conversation with a demonstration of his current prowess as a performer, **The Hawk Flies High**, on which he is assisted by J. J. Johnson, trombone, and Idrees Sulieman, trumpet. It provides a stimulating sampling of the emotional depth and the aggressive vitality, which have always been in evidence to some degree in Mr. Hawkins' playing but which have become especially marked in the past year or two, as though he had found a new flood of youth (Mr. Hawkins will be 53 in November). Mr. Johnson and Mr. Sulieman are no minor talents but Mr. Hawkins overshadows them completely and on "Think Deep" he produces one of the most probing performances he has put on records.

Mr. Hawkins also plays a relatively minor role on two other notable new disks. **The Big Challenge** (Jazztone) brings Cootie Williams, the brilliant growl trumpeter of the old Duke Ellington band, back to jazz recording for the first time in nine years. With him are his one-time Ellington colleagues, Rex Stewart, trumpet, and Lawrence Brown, trombone, and two other great jazzmen who have been largely ignored on disks for many years—tenor saxophonist Bud Freeman and trombonist J. C. Higginbotham.

Excitement

They have produced a warm lusty, full-blown disk, edgy with the excitement provoked by the challenge inherent in the pairing off of such master stylists on each instrument. Despite years of playing rock 'n' roll, Mr. Williams' horn has retained its keen, biting tang. He rips and slashes his way through these selections as though he were wielding a shining, indomitable sword, recalling some of the finest days of the Ellington band. On one number from his Ellington repertory, "Concerto for Cootie," he combines with Mr. Hawkins to make parts of this performance even better than the memorable original.

On **Braff!!** (Epic), Mr. Hawkins is encountered in totally different surroundings. While the atmosphere of "The Big Challenge" is one of giants slugging it out, the three groups led by trumpeter Ruby Braff on the Epic disk play with an easy-going, swinging casualness that is as relaxed as it is compelling. This is skillfully woven middle-ground jazz, light, bright, rhythmic, full of melodic charm. Mr. Braff, making sensitive use of mutes, plays with airy invention while Mr. Hawkins, who appears on four selections, is an appropriately aggressive foil.

28 1957

In Her Hometown, New Orleans

Courier p. 2

Mahalia Jackson Cancels Jim-Crow Benefit Show

Pittsburgh, Pa.

Sat. 1-5-57

NEW ORLEANS—Famous singer Mahalia Jackson, visiting her hometown last week, cancelled a scheduled benefit performance Sunday, Dec. 30, because officials of the New Orleans Municipal Auditorium insisted on a racially segregated audience.

The concert, promoted by the Rev. Herman Brown, was to have been for the benefit of the National Institute for Infantile Paralysis and would have kicked off the New Orleans March of Dimes campaign.

Journal & Guide p. 11

Norfolk, Va.

Top Man Of The Year

What Elvis Presley was to the rock 'n roll bunch in 1956, Fats Domino was to the rhythm and blues field. Three times during the year, Domino tunes held first place in all categories of "best sellers" in Billboard magazine polls. His "Blueberry Hill" is still in top place in three polls. In addition, Domino made his first motion picture, appeared on network TV and drew record houses wherever his band appeared.

Soprano Wins Music Award

Courier p. 20

Pittsburgh, Pa.

Sat. 1-5-57

NEW YORK CITY — Doreen Whyte, 27-year-old soprano of Rochester, N. Y., has been named winner of the 1956 award by the Blanche Thebom Scholarship Fund. The grant is $1,000 given each year for study in New York to a young professional singer between the ages of 25 and 30, and was established by the Metropolitan Opera mezzo-soprano to aid aspiring performers in their careers as she had been helped in hers.

Haynes And Tatum's Harlem Magicians Draw Record Cage Crowds In The East

Call Fri. 1-4-57

Kansas City, Mo.

SAND SPRINGS, Okla.— (ANP) — "I believe we now have a team that is good enough to beat anybody—and we're still entertaining the fans with the sleight-of-hand cage tricks they like so well."

The speaker was Marques Haynes, co-owner of the barnstorming Harlem Magicians, and the principal reasons for his optimism were:

(1) The team, which Haynes owns in partnership with Reece (Goose) Tatum, has signed two of the greatest players in recent major-college basketball history.

(2) The Magician, virually set "staid, old Boston" on its ear recently when they set a new attendance record at Boston Gardens. They drew another record house at Rochester, N. Y.

Newest members of the club are Jim Tucker, former Duquesne university All-American and professional star with the world-champion Syracuse Nationals of 1955, and Charley (Chuck) Cooper, another Duquesne great who has played professionally with the Boston Celtics, St. Louis Hawks, and Fort Wayne Zollners.

A cat-quick center, Tucker stands six feet, eight inches and weighs 210 pounds. An outstanding playmaker and shooter, Cooper is an inch shorter, but weighs 25 pounds more than Tucker.

Tucker, who joined the Magicians recently, already has "adjusted himself to our style of basketball," Haynes declared, adding: "I was surprised that he could adapt himself so quickly after having played the more conventional style of game in the National Basketball Associaton.

Cooper was slated to join the Magicians at Tulsa on New Year's day.

With these two outstanding players in the fold, the first-string Magicians rosters reads as follows:

Jim Tucker, center; Chuck Cooper, forward; Josh Grider, guard; Marques Haynes, "the world's great dribbler," guard, and Goose Tatum, "the Clown Prince of Basketball," forward.

Possessing shooting skill, height and power, plus the special comic talents of Tatum and Haynes, the Magicians now rank as the greatest basketball-show team in history, the owners said, adding:

"We could be prejudiced, since we are the proprietors, but we honestly believe we now have the finest aggregation of professional basketball players since the heyday of the old New York Renaissance club."

Thousands of Boston fans apparently believe the Magcians are the greatest attraction ever, for 13,800 of them packed Boston Gardens to see them play.

This was the largest basketball crowd in Boston Gardens history, and also was the first time the Magicians appeared there. Competition was supplied by the Kentucky Colonels, headed by former University of Kentucky All-American, Bill Spivey. Also featured on the card were the Boston Celtics and Minneapolis Lakers of the National Basketball Association.

Later, 7,500 fans were attracted to the Warx Memorial auditorium in Rochester to see the Magicians repeat against the Colonels on a card that also included the Rochester Royals and New Cork Knickerbockers.

"It is gratifying to know," Tatum said, "that we're being accepted in the nation's top arenas. That proves, Marques and I believe, that we have the kind of irresistible attraction that guarantees a promoter success when he books us."

Their appearance in Rochester was another first for the Magicians.

At year's end, the club embarks on another tour of the Southwest, with scheduled dates as follows: Dec. 30, Salinas, Kas.; Dec. 31, Vernon, Texas; Jan. 1, Tulsa, Okla.; Jan. 2, Austin, Texas, Jan. 3, Dallas, Texas; Jan. 4, Houston, Texas; Jan. 5, Oklahoma City; an. 6, El Paso, Texas; Jan. 7, Lawton, Okla.; Jan. 8, Lubbock, Texas; Jan. 9, San Antonio, Texas; Jan. 10, Odessa, Texas.

'WAY DOWN UPON—'

Times Sun. 1-13-57

New York City, N. Y.

Florida Celebrates Stephen Foster On the Banks of the Suwannee

WHITE SPRINGS, Fla.—Stephen Foster's desk, on which he wrote "Old Folks at Home," which has since become Florida's state song, will be presented at a special ceremony today to the Stephen Foster Memorial. The presentation will be made by Mrs. Alfred C. Morneweck of Stuart, Fla., niece of the great composer of American folk songs. This is National Stephen Foster Day, the anniversary of his death in 1864. The program today inaugurates Stephen Foster Week at the shrine here which commemorates his life and works and the times in which he lived.

The walnut desk will be placed on display in the memorial along with other Fosteriana, such as musical instruments and articles representative of the era in which Foster wrote his immortal melodies. The desk belonged to Morrison Foster, older brother of Stephen, and has been in the possession of Mrs. Morneweck, the former Evelyn Foster, for many years. She and her husband brought the desk and a companion chair with them to Florida when they moved here from Michigan several years ago.

Children Cautioned

"My father, Morrison Foster, died in 1904, when I was 16 years old," Mrs. Morneweck relates. "This desk was always in our home and I can attest that on many occasions I have heard my father caution me and my brother William never to let anything happen to this old desk, which he told us was the one on which our Uncle Stephen wrote 'Way Down Upon the Swanee River.'"

In 1851 when Stephen Foster wrote "Old Folks at Home," the desk and chair were in Morrison Foster's office at the Hope cotton mill in Pittsburgh, Pa. It was in this office, so the legend goes, that Stephen Foster sought his brother's help in finding a Southern river with a two-syllable name that would fit the composition on which he was working for Edward P. Christy, the noted minstrel. The brothers consulted an atlas, where they found many such Indian names as Chattahoochee, Catawba and Tombigbee and such two-syllable names as Yazoo and Peedee, but they wanted something more mellifluous. They finally turned up the Suwannee, which with poetic license they changed in spelling to Swanee for the sake of simplification and the meter.

Florida Adopts Him

Up to that time at least Foster had never visited Florida. Whether he ever came to this state later has been debated by historians, but at any rate Florida has adopted the song writer as its very own, made his song the state song and appropriated money to build the memorial at this little town of White Springs on the banks of the now famous river. Since its opening in 1950 it has become one of the major tourist attractions of this state.

Situated in a beautifully wooded 243-acre park along the river bank, the memorial building, designed in the architecture of an ante-bellum Southern mansion, contains nine animated dioramas, each depicting one of the composer's most noted songs. These scenes in motion, which were conceived by Earl W. Brown, chairman of the Stephen Foster Memorial Commission and former president of the Florida State Chamber of Commerce, are among the main attractions of the shrine.

Paintings, Furniture

But for lovers of memorabilia there are also many other items of interest, including two paintings of Stephen Foster by Howard Chandler Christy, furniture of the Foster era and replicas of Conestoga wagons in which early settlers made their way to the West. These wagons are used to transport visitors around the memorial grounds. The original prairie schooners sprang from the Conestoga River district in Pennsylvania well over a century ago, about the time that Stephen Foster's genius was becoming recognized. The modern versions in use at the memorial here, although similar in appearance, are made comfortable by suspension springs, not known in Foster's day, and are equipped with motor power instead of oxen. An ox of molded fibreglas is attached to each wagon.

In addition to these wagon rides around the grounds, the park has facilities for family picnics in a sheltered pavilion which has seats for hundreds of persons. Scores of other benches are scattered throughout the grounds for those who seek a bit of solitude among the whispering pines.

River Steamer

A recent addition to the park's facilities is a river steamer, a modernized version of the boats which once plied the Suwannee. These paddle wheelers leave from a dock in the park every thirty minutes for a short ride on the most sung-about river in the country. Stephen Foster could not have known that he had picked one of America's most picturesque streams for his song. The Suwannee rises in the Okefenokee Swamp in South Georgia and pursues a meandering course of 350 miles southwestward to the Gulf of Mexico.

Now under development at the park is a 200-foot carillon tower of 150 bells which will be formally dedicated next July 4. Its cost will be upward of $400,000, partly appropriated by the State Legislature and the remainder raised by popular subscription.

The park is situated on U. S. 41, twelve miles north of Lake City, a junction point of U. S. 41 and U. S. 90 and State Road 100, the latter a short cut of 129 miles southeastward to Daytona Beach. From Jacksonville the Stephen Foster Memorial is seventy-two miles via U. S. 90 to Lake City and U. S. 41 to White Springs.—C. E. WRIGHT.

Teddy Wilson gets major concert date

Afro-American
Bal. 1-19-57
Baltimore Md.

NEW YORK—Teddy Wilson and his group were signed by Columbia Artists Management and Johnny Eaton and his group by National Concert and Artists Corp., each becoming the first jazz attraction signed by the major concert bookers.

Wilson's concert package will be called Teddy Wilson's Concert Jazz, and will include his trio and a clarinet, trumpet, and trombone.

A VOCALIST and dancer also may be included. The package will make a nine-week tour next fall, starting Oct. 7.

Eaton's group will be booked immediately for concerts.

The pianist, who headed the Princetonians at Princeton until graduation recently, probably will tour with a trio.

Eaton's concerts may be pegged on his classical approach to jazz.

Rock 'N Roll Defender Freed Moves Abroad Next

Chicago Ill.
Sat. 1-19-57

LONDON — A tentative date of Feb. 16 has been set as the beginning of a short series of rock 'n' roll shows to be presented in this country by U. S. disk jockey Alan Freed.

In this package are likely to be LaVern Baker, the Chuckles and the Moonglows (vocal teams) and Chuck Berry who all appeared in the just-released film, "Rock Rock, Rock," with Freed.

The tour is planned for a minimum of seven days, but it's expected that three extra concerts will be held.

Leonard Lee have been a team since 1950 when they first joined voices in New Orleans. Their best-selling disc has already passed the 600,000 sales mark.

ABOUT three months ago the agency which books them, began to get complaints from promoters who said they had played the team but were dissatisfied with crowds and slim boxoffice receipts.

An investigation revealed that the original Shirley and Lee had never played the date but others had been using their names.

* * *

MORE THAN a dozen promoters kicked about the same situation since then and the firm warned promoters about playing acts using this name that weren't secured through their agency.

The violation has been most flagrant in Florida, Georgia and Texas. Theatrical attorney Robert Edwards, who is handling the case, assigned a private detective to investigate.

Already one offending team was located in Atlanta and was warned to cease being imposters or else face an arrest.

Rock and roll singers are irked by imitators

P.T. Afro American
Sat. 1-12-57

NEW YORK — Claiming that they've lost over $15,000 worth of niteclub and dancehall bookings because of the plague of imposters using their names, the hot rock and roll team of Shirley and Lee hired a lawyer to track down and file suit for damaging their professional reputations.

Creators of last year's hottest record, "Let The Good Times Roll," Shirley Goodman and

Marian Anderson, Pearl Bailey And Others Take Part In Inauguration

Call P.T. Kansas City Mo.
Sat. 1-25-57

By ALICE A. DUNNIGAN

WASHINGTON. — (ANP) — Marian Anderson, Pearl Bailey and thousands of Negro Republican leaders were in the spotlight this week during the three days of inaugural events marking the beginning of President Eisenhower's second term in office.

Miss Anderson, who sang at the inaugural ceremony when the President took the oath of office on the East Portico of the Capitol, represented only a small part of the Negro talent displayed during the observance.

Pearl Bailey, noted song stylist, appeared alternately at the two Festival programs held at Uline Arena and the Capitol Theater on Saturday night prior to the swear-in-in ceremony of the President.

Among other Broadway and Hollywood stars appearing on this two-hour variety show were Lionel Hampton, famous orchestra leader, and well known dance team, the Step-Brothers.

Negro politicians labelled this a "banner year" when it came to minority participation throughout the entire program of inaugural activities - thanks to J. Franklin Wilson, vice chairman of the Inaugural Committee, and his Administrative Assistant, Miss Pauline Myers.

Miss Myers, along with Mrs. Ida Smith Taylor, vice chairman of the Hospitality Committee, were successful in seeing that Negro representation was included on all committees.

50 Couples At Nixon Fete

At least 50 Negro couples were included among the guests at the Reception given for Vice President and Mrs. Nixon on Saturday evening.

Included among this group were J. Franklin Wilson, vice chairman of the Inaugural committee and Mrs. Wilson; Val Washington, vice chairman of the Republican National committee and Mrs. Washington; Mr. and Mrs. Rufus Kykendall and Mr. and Mrs. Wilbur Grant of Indianapolis; Mr. and Mrs. Horace Gardner, Mr. and Mrs. William Robinson and Mr. Mrs. Arthur Wilson of Chicago, and others.

Among the 48-member Governor's Reception committee were Judge James A. Cobb, J. Flipper Dorricotte, Norris A. Dodson, Mrs. George E. C. Hayes and Mrs. Ida Smith Taylor. Each of these people took turns at serving in the Receiving Line at the reception for Governors and special distinguished guests held at the Statler hotel Sunday afternoon. Among the governors attending was Walter Gordon of the Virgin Islands.

Many Negroes were included among the guests attending the four inaugural balls held simultaneously Monday evening at the National Guard Armory, Sheraton-Park, Statler, and Mayflower Hotels. This might be credited to George E. C. Hayes who served as vice chairman of the Ball Committee.

Jazz Artists Pick Krazy Kris 'Best of '56'

Call
Kansas City Mo.
Sat. 1-12-57

NEW YORK. — Critics Anonymous (a group of America's leading jazz artists) picked the Krazy Kris Kolumbo combo as "the best new group of 1956." Kris left the Wild Bill Davis trio to go on his own last September and has been clicking along the night club circuit around the East coast and mid-West with his swinging group.

Featured with the combo are such greats as Floyd, "Wonderful" Smith (the guitar playing composer of Floyd's "Guitar Blues," which was recently recorded by the swinging gents on the King Record label); Jimmy Tyler, the mad man of the tenor sax; Johnny Smith, a 24 year-old wizard at the Hammond organ; Gil Askay on trumpet and, of course, Krazy Kris at the drums.

Already booked far into '57 the hot combo, now at Detroit's Flame Show Bar, is slated for dates in Kansas City, St. Louis, Apollo theatre in New York and a return engagement at Smalls Paradise on Feb. 19, where they'll be presented with the ward from Critics Anonymous.

Incidentally, Little Willie John, was rated the "hottest" find of the year while Elvis Presley was voted the "worst" by the organization.

KRAZY KRIS KOLUMBO

28 1957

'Miss Wonderful' Wowing Europeans

Olga James Sensational

NEW YORK CITY — "Miss Wonderful" is truly wonderful!

That's the salute critics all over Europe are tendering pretty Olga James, the magnificent young singer who played the feminine lead opposite dynamic Sammy Davis in the Broadway hit, "Mr. Wonderful."

A lyric soprano of great range, Miss James is currently touring Europe and has become a sensation over there in just a few short weeks.

Olga James

After the closing of "Mr. Wonderful," her personal manager, A. M. Saperstein, immediately booked her for the European tour, appearing in the Continent's most exclusive clubs and on ranking television programs.

She made her London debut on England's famous show, "Sunday Night at the Palladium," and four nights later on Val Parnell's "Star Time," another of the country's most popular programs.

After completing her video obligations, the sloe-eyed beauty will fill a two-week theatre engagement in theatres in Brussels and Antwerp. After that, she moves on to the China Variety Theatre in Stockholm, April 3-30, and then to Paris' Moulin Rouge for the entire month of May.

She then returns to London where she will be featured in the Savoy Hotel's exclusive supper club.

Miss James first won acclaim in this country when she starred in the movie "Carmen Jones," playing the part of Cindy Lou.

Represented by the William Morris Agency, she is destined to become one of the world's greatest performers.

Hazel Solomon

Scholarship Singer Wins High Praise

By TED WATSON

(Courier Staff Correspondent)

CHICAGO—When beauteous Hazel Solomon, dramatic soprano, recently appeared in Detroit's Masonic Temple accompanied by a large portion of the Detroit Symphony orchestra, it was immediately concluded that this former student of the University of Toronto and the Royal Conservatory of Music, was deserving of the scholarship award which made it possible for her to win critic's high praises.

Miss Solomon was born in Dresden, Ontario, and has traveled extensively in Canada and the United States, where she has been heard by most appreciative audiences. Her appearance with the Detroit Symphony Orchestra was the first experience the orchestra had ever performed for an entire program and was overwhelmingly successful.

A Canadian of pre-Confederation stock, Miss Solomon has established herself as a singer of real distinction. Her accomplishments in concert appearances have placed her, unquestionably, as an operatic star.

Her repertoire is tremendous, including opera and operatic arias, art songs, light opera, musical comedy, folk songs, oratorio and Negro spirituals.

At the age of nine, she began her musical project with lessons on the violin, to which soon were added lessons on the piano and organ. It was the excellence of her voice for which Miss Solomon was awarded a scholarship at the Toronto Conservatory of Music and received, later, the degree of A.T.C.M. She holds two degrees in piano and voice. She gives credit for her vocal and instrumental achievements to her former teacher, Dr. George H. King of Windsor.

With a voice range of three

HAZEL SOLOMON

and a half octaves, Miss Solomon sings in four languages, namely, French, English, German and Italian.

Dawson To Guest Star Festival

TUSKEGEE INSTITUTE, Ala. — (ANP) — William L. Dawson, conductor-composer and former director of the famous Tuskegee Institute Choir will go to Schenectady, N. Y., April 1, where he will be guest conductor of the annual band festival.

This two-day festival under sponsorship of the Schenectady Public School system, features contests between the bands and orchestras during the daytime sessions, with concerts each evening using the combined bands and orchestras. Mr. Dawson will be guest conductor at the concerts.

Pianist Pfc. Charles Kynard Roams World Bringing Musical Treats

Pfc. Charles Kynard of the 298th Army Band, the son of Mrs. Fannie Jackson, 1010 Freeman, Kansas City, Kas., and B. C. Kynard, 2942 E. 29th St., Kansas City, Mo., pulled a switch on the famous Navy slogan, "Join the Navy and See the World" when he chose the Army.

Although he has been assigned to the 298th Army Band for 13 months, he has just had his first opportunity to tour Berlin after spending the past year in such varied activities as deep sea fishing in the Caribbean, dining with Chinese generals on Formosa, fighting through 40-degree below zero blizzards in Canada, being cut off from food and water during a three-day typhoon on Okinawa and other experiences both frightening and hilarious.

How does a soldier get in on all of this travel and excitement? It's easy if you're as talented at rippling the black-and-whites of a Baby Grand as this performer, writer, composer and director.

It all started three weeks after Charlie went to Berlin in March 1956. With more than a few years professional experience behind him, he thought it might be fun to get in front of an audience again, so he entered the Berlin competition in the All-Army Entertainment contest.

Nobody can deny that Charlie is a superb personality at the keyboard, as well as off-stage for that matter, but its a long way from Berlin to Fort Dix, N.J., and the finals. Much to his own surprise two months later, he appeared with his group, "The Tamtetts," on the famous Ed Sullivan, "Toast of the Town" show. That night Charlie and his boys played for an estimated 40,000,000 TV viewers.

After the Sullivan snow he embarked on a "once in a lifetime" adventure that has taken him all over the world. From the 125 acts that appeared in the All-Army finals, 19 were selected for the army's touring show, "Rolling Along for 1956." They needed a man to arrange the music for the show, so Charlie was selected as arranger and director for the ten-months tour.

The tour was extensive, taking the performers to almost every region in the world where American troops are stationed. The show was assembled at Fort Meade, Md., where they rehearsed for three weeks before presenting a "sneak preview" for top military and civilian officials in Washington, D.C. Them they began the tour which went something like this: Across the northern part of the U.S. to Alaska, San Francisco, Tokyo, Korea, Formosa, Okinawa, Hawaii, Panama, Puerto Rico, Europe and then to Canada, where the show was disbanded in December 1956.

However, Charlie hadn't finished performing for the Army. Six of the showmen from "Rolling Along" were selected to make recruiting films for the Army at the Army Pictorial Center at Astoria, Long Island. So he and the other five men went into the motion picture business.

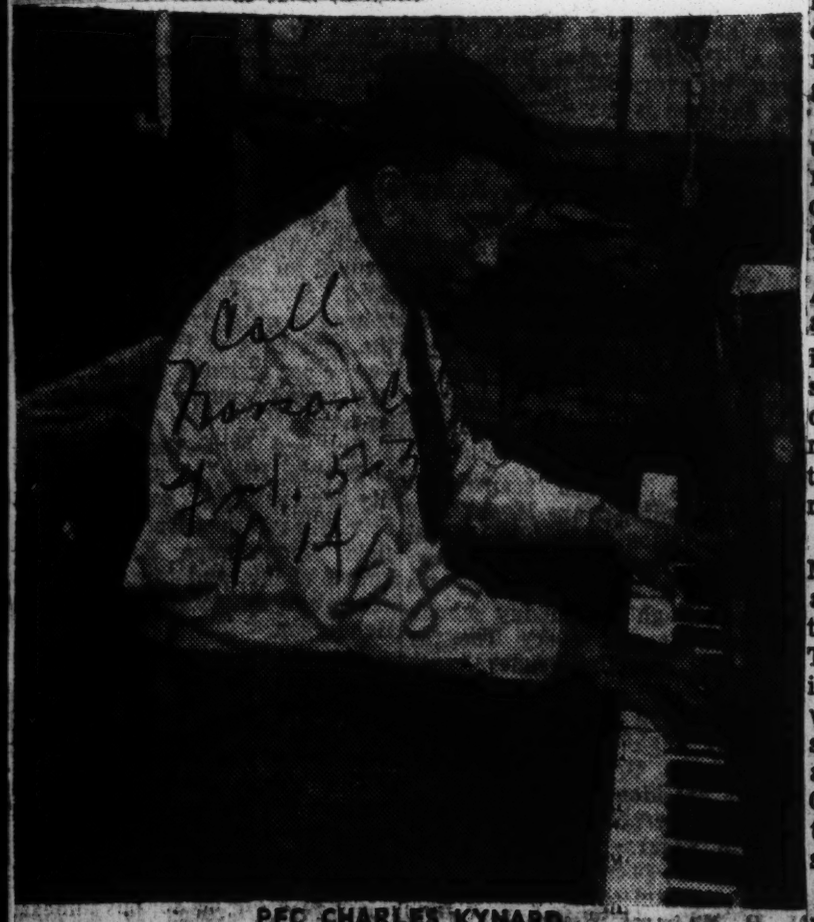
In February of this year, after the recruiting films were finished, Kynard returned to his home unit, the 298th Army Band in Berlin. But like most men of his talent, he can't sit still for long. As soon as he returned, he organized his own trio and undertook the direction of the 298th "Dance Band."

In October Charlie will end his Army tour of duty and return home to Kansas City, Kas., where

ne attended the local schools.

Right now his plans include finishing his studies for a Master's degree in music from Kansas university, then returning to the Kansas City school system as a high school music teacher.

"I like working with youngsters, he says, and I get a real bang out of teaching. But of course I'll probably organize a group of cats to do a little wailing once in a while."



PFC CHARLES KYNARD

in the know of the piano world.

MGM Records purveyed the album scene in a jazzy little sequence by our British brothers overseas called "Jazz Britannia," featuring a musical aggregation called the British all-stars.

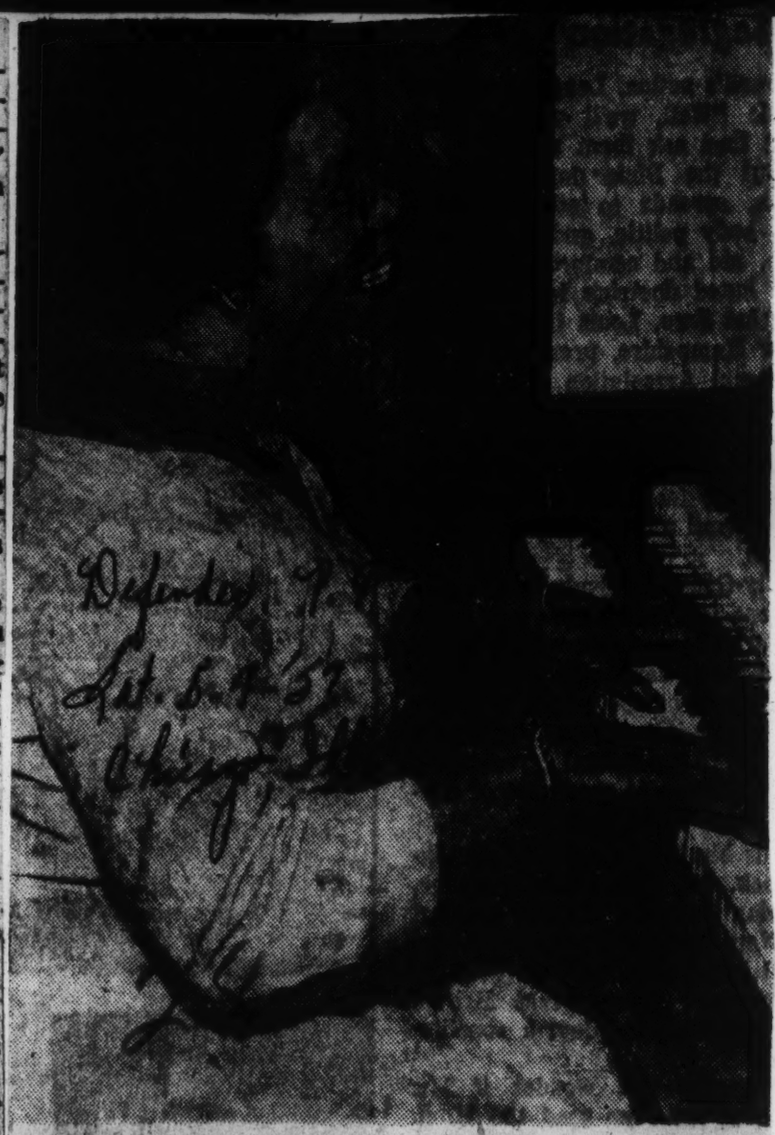
Both sides of the LP are palatable, although an incident of major interest in the track is Joe Harriorr's simulation of Charlie Parker on alto. Personnels were not revealed for this date, but five groups are represented here.

Much swingsitivity is the make-up of both sides and a creditable mention is deserving of the leader of the Don Rendell Quartet for his tolerable tenor work.

As compared to the average American jazz artist, the British all-stars fall far below par, having comparable feeling, ideas or soul. However, this track is one of the better cuts of our overseas neighbors and is worthwhile if only to add variety to a record library.

Coral Records' LP by the Hal McKusick Quartette named "Jazz at the Academy" is about as close to a total flop as any ever made. The track lacks drive, incentive, ideas and changes. It is spotty with worth and has more than its share of solos by the leader on alto. Commendable drumming by Osie Johnson is about the only thing that averts its being a wholesale fiasco.

Nothing new is part of the LP which throws originality to the wind and supplants it with an ranged pattern of numbers that are almost commonplace in music. McKusick himself, is a fair exponent of the alto sax, and a lot could have been accomplished in the LP if he had sought something novel.



WINIFRED ATWELL, famed pianist demonstrates her wizardary at the piano with dual keyboard, only one in existance during performance in London, England. The piano made in Germany is insured for $10,000 was a gift from an admirer.

Jazz Tops Music Parade On Coast; Praise For Perkins, Rowles, Hawes

By ALBERT ANDERSON

ANP — Jazz West Coast Records better known as Pacific Jazz, ha come up with an LP called "Jaz Pianists Galore," which features twin sides of smooth piano music in the progressive groove, varied to suit the taste of the versatile jazz fans.

Both sides feature nifty finger works by nine piano virtuosos, by name of Carl Perkins, Jimmy Rowles, Russ Freeman, John Lewis, Richard Twardzik, Hampton Hawes, Bobby Timmons, Pete Jolly and Al Haig.

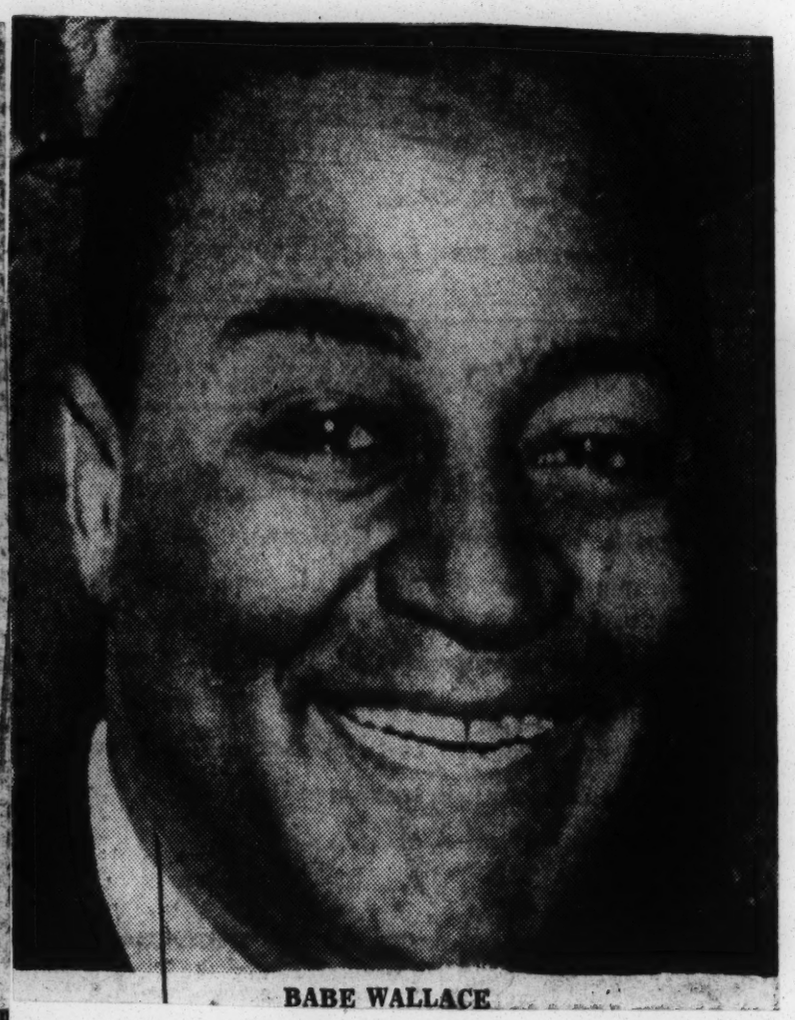
On one side Perkins gives us with "Too Close For Comfort"; Rowles adds his bit of "We'll Be Together Again"; Freeman takes off on "Laugh, Cry"; Twardzik pounds out "Bess, Is You My Woman," and Hawes soars on a think called "I Hear Music."

T'other side is done up by Rowles, Timmons-Lewis, Jolly and Haig riffing on "Sonny Speaks"; "Autumn In New York"; "I Can't Get Started;" "Younger Than Springtime" and "Taking A Chance on Love."

The whole track is a musical vitamin set to the tempo of the day with jazzy improvisions by those

28 1957

FAMED SINGER LILLIAN Evanti, commissioned by the Voice of America to write words and music for the U. S. Salute to Ghana, examines a Ghana flag with members of the new State. The new hymn, "Salute to Ghana," was performed recently at a special program. This noted opera and concert soprano has written some six patriotic songs in addition to countless art songs, arrangements of Negro Spirituals and songs for children.



BABE WALLACE

Israelites Forget War To Hail Babe Wallace

PARIS — The great fear and anxiety of local friends and admirers, about the safety and whereabouts of Babe Wallace, dramatic singer, of "Stormy Weather" and Folies Bergere fame, who was entertaining in Israel at the time of the Suez Crisis, has been allayed by news received directly from Wallace and his manager Miss Margareth Gray, who are still in Tel Aviv.

The chaotic situation caused by the attack on Egypt; the subsequent blocking of the Suez Canal, and the strained relations that developed between the Western powers, recalls the old proverb: "It's an ill wind that blows no one some good."

One beneficiary is Babe Wallace, who stood pat in the hour of peril, and under the keen management of Miss Gray, became the National Idol of Israel, by entertaining Israel's fighting Forces and Officers. "at all parts of the front," without pay, during the conflict.

This service consummated the great success and prestige Wallace had attained among the people since his arrival in Israel and netted him thousands of congratulatory messages, souvenir, gifts and flowers, plus the affectionate title: "King."

Man Whose Tunes Made Presley Decides To Enter Elvis' Field

NEW YORK — Elvis Presley's biggest competition this season will probably come from a source he hadn't expected—the guy who wrote his biggest hit tune, "Don't Be Cruel."

Otis Blackwell, the 24-year-old Brooklyn-born songwriter and singer has decided to make a part-time profession of singing into a fulltime job. Last week his first record release on the Gale label, "Don't Take My Word, Just Take My Heart," was sent to disc jockeys and the response was overwhelmingly terrific.

An advanced order of 60,000 discs were quickly exhausted and Goldie Goldmark, manager of the label, quickly ordered another pressing of 250,000 more. Blackwell also wrote the tune.

Writing songs since 1953, Blackwell's name has been the biggest in the current rock and roll fad. Presley's "Cruel" tune has passed the 4 million mark, and his latest, "I'm All Shook Up" which Blackwell penned has passed the million mark.

Another blues singer, Little Willie John owes his success and fame to Blackwell who composed "Fever" for him. So instead of making someone else famous this time, Blackwell will attempt to make his own name a household word with rhythm and blues fans as a singer.

Say What, Senor?

Cuba Bans Rock 'n' Roll Music, But What Are Cubans Doing?

Courier Let. 4-13-57 Pittsburgh, Pa. P.P

HAVANA—THE CUBAN GOVERNMENT HAS BANNED ROCK 'N' ROLL MUSIC AND DANCING ON TELEVISION. THE CUBAN MINISTRY OF COMMUNICATIONS CALLED THE MUSIC "DEGRADING" AND "OFFENSIVE TO PUBLIC MORALS."

By GEORGE E. PITTS
(Courier Theatrical Writer)

SEEN on television practically on any given night nowadays is some hip-shaking, bongo-playing calypso artist, wiggling his knees, tossing his head and shuffling his feet to pulsating tropical rhythms. It seems that calypso music just doesn't sound right without these accompanying motions and movements.

This strange and rather satisfying mode of musical expression found some of its early origins in the islands of Cuba and Trinidad, became the dance and music trademark of these islands and has spread throughtout North America, where now even teenage kids can be seen doing the calypso, mambo, rhumba in the streets and singing the songs that made Harry Belafonte famous.

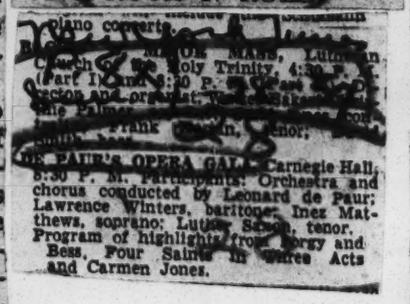
There's irony in this tale. The Cuban Government had the audacity to ban rock 'n' roll music on television, describing the music as "degrading" and "offensive to public morals."

If that be the case, what do they call the spirited antics of the calypso crowd? Is the wiggling of the calypso performers so different than that of the rock 'n' rollers? Do calypso artists do a "special" kind of hip-twisting that they consider non-offensive, or is this ban on rock 'n' roll a disguised effort to open wider the door for the exploitation of the current calypso craze?

More comparison: Does Lord Flea shake any less than La-Vern Baker? Do Afro-Cuban dancers stop their sensual hip and body gyrations at a certain point that is considered "moral" by the Cuban Government? Or for that matter, does Abbe Lane (bless her revolving torso) bump and grind any less sexually in her Cuban renditions than Elvis Presley does in his "Hound Dog"?

The point in question is this. How can the Cuban Government ban rock 'n' roll dancing as being immoral and still close their eyes to the fact that Afro-Cuban, calypso, rhumba, mambo and all other Latin-American dances involve just as much hip-swaying and wiggling?

VIVA ROCK 'N' ROLL!


piano concerto.
... Church of the Holy Trinity, 4:30 P. M. (Part I) and 8:30 P. M. (Part II). Choir director and organist: ...
... Frank ... tenor;
... PAUR'S OPERA GALA—Carnegie Hall, 8:30 P. M. Participants: Orchestra and chorus conducted by Leonard de Paur; Lawrence Winters, baritone; Inez Matthews, soprano; Luther ..., tenor. Program of highlights from Porgy and Bess, Four Saints in Three Acts and Carmen Jones.

By GEORGE E. PITTS
(Courier Theatrical Writer)

Courier Pittsburgh, Pa
Sept 28 57

PITTSBURGH—Very little critical acclaim is given to the rock 'n' rollers, but their records continue to sell in gigantic proportions and they still are responsible for whopping gate receipts at concerts. Denied the praise that top jazz stars garner for musicianship, the rollers, nevertheless, keep a strong following and defy the critics who called their type of music "nothing" and predicted a short-lived existence for the rock and roll craze. Good examples of the "decline" of rock and roll are these: Last week in Pittsburgh, the Domino, Doggett, Baker, McPhatter package drew $19,000 to the box-office in one night, and about a month sooner the same show drew $21,000. Critics still blast Elvis Presley and his wiggles, but the 'Pelvis' just completed a nine-day tour and pocketed $308,000 after taxes. There may be something to the saying that you can ridicule a thing right to the top of the heap. The rock and rollers certainly don't seem to be hurting because of adverse criticism.

Pitts

Earned $2,150 Weekly in Middle East

Courier Pittsburgh, Pa 4-23

Dizzy Gillespie's Tour Is Defended

Apr. 4-20-57

WASHINGTON (ANP) — Testimony before Congressional committees has revealed that it cost the U. S. Government $100,839 to send Dizzy Gillespie and a band of mixed musicians on a tour of the Middle East and Africa.

The tour took place during the period of March 27 to May 21, 1956.

In all, "Diz" and his band gave 55 performances in 11 cities in Iran, Pakistan, Lebanon, Syria, Turkey, Yugoslavia and Greece.

The U. S. Department of State officialdom has defended the expenditure against the ire of biased Congressmen as "promoting good relations and understanding between our country and other nations."

Dizzy's salary during the Middle East-African tours and later in Latin America was $2,150 a week. Each member of his band received $225 a week.

In Turkey, State Department officials report, Dizzy was extremely popular and was extremely generous in his time given to Turkish musicians, even to the extent of giving one musician a trumpet.

While the junkets lasted, Dizzy was the highest paid employe of the U. S. Government.

Music: Adele Addison

Times

Young Soprano Sings at Town Hall

July 1-29-57

By HOWARD TAUBMAN

ADELE ADDISON, young American soprano, is developing into an artist of distinction. Her recital at Town Hall Sunday night had high purpose and impressive achievement.

Here was singing wholly at the service of the composer. The voice was admirably placed, controlled and shaded, but not once in the course of a long program was it let loose for the sake of effect. Miss Addison concentrated every effort and resource toward capturing the emotion of poetry and song.

As is always the case with sensitive interpreters of song, Miss Addison had immersed herself in the texts as well the music. When she sang lieder by Schubert and Schumann, one was aware of the contributions of Goethe and Chamisso and one was made to feel afresh how searchingly the composers had captured their essence.

New York, N. Y.

Miss Addison's soprano has delicacy of texture and glowing warmth. She has learned to file it down to any size and to use it with assured flexibility. At no point, however, is the listener's attention diverted to matters of technique. Taking "Suesser Freund" in the Schumann cycle at a slower pace than usual, she was able to sustain a legato line of amazing purity. But the interpretation was so profoundly en rapport with the hushed intensity of the song that it was only later that one remembered to admire the technical command of its delivery.

Miss Addison began with a rare group by Alessandro Scarlatti, which she sang with flowing lyricism. Here the approach was cooler than it needed to be, save in the lovely "Lontanza crudele," which was spun out in admirable style.

The four Schubert songs, like the Schumann cycle, found Miss Addison at her best. "Nache des Geliebten" was murmurous with beauty—and how subtly the soprano varied tones that were always subdued. In "Suleika No. 1" she showed that she could be dramatic and intense — without theatricalism.

With the help of Lois Schaefer, flutist, and Charles McCracken, 'cellist, as well as Brooks Smith, her sensitive accompanist, Miss Addison gave an atmospheric performance of Ravel's "Chansons Madécasses."

She sang a number of songs in English. Of three by Hindemith, Samuel Lover's "The Whistlin' Thief" and Keats' "La Belle Dame Sans Merci" proved to be strange subjects for this composer; frankly, he muffed them.

There was a final group by Americans — Roger Sessions Aaron Copland and Anthony Strilko—which one would have liked to hear, but Miss Addison's program had been so generous that a reviewer's time ran out. It would have been a privilege to stay to the end; she is a singer of refinement and sensibility.

Adele Addison

The Program

ADELE ADDISON, soprano. At Town Hall.

A pace del mio cor; Si, tornero; Lontanza crudele; Bramo che lo ferite ..... Scarlatti
Liebe schwaermt auf allen Wegen, Suleika No. 1, Suleika No. 2.... Schubert
Frauenliebe und Leben ..... Schumann
On Hearing the Last Rose of Summer, The Whistlin' Thief, La Belle dame sans merci ..... Hindemith
Chansons Madecasses ..... Ravel
On the Beach at Fontana..... Sessions
Dirge in Woods ..... Copland
A Canticle to Apollo, From Autumn's Thrilling Tomb, Pandora ..... Strilko

Soprano's Unknown Accompanist Turns Out To Be Boss

Fall Topics Cit., Mo.

Fri. 5-3-57

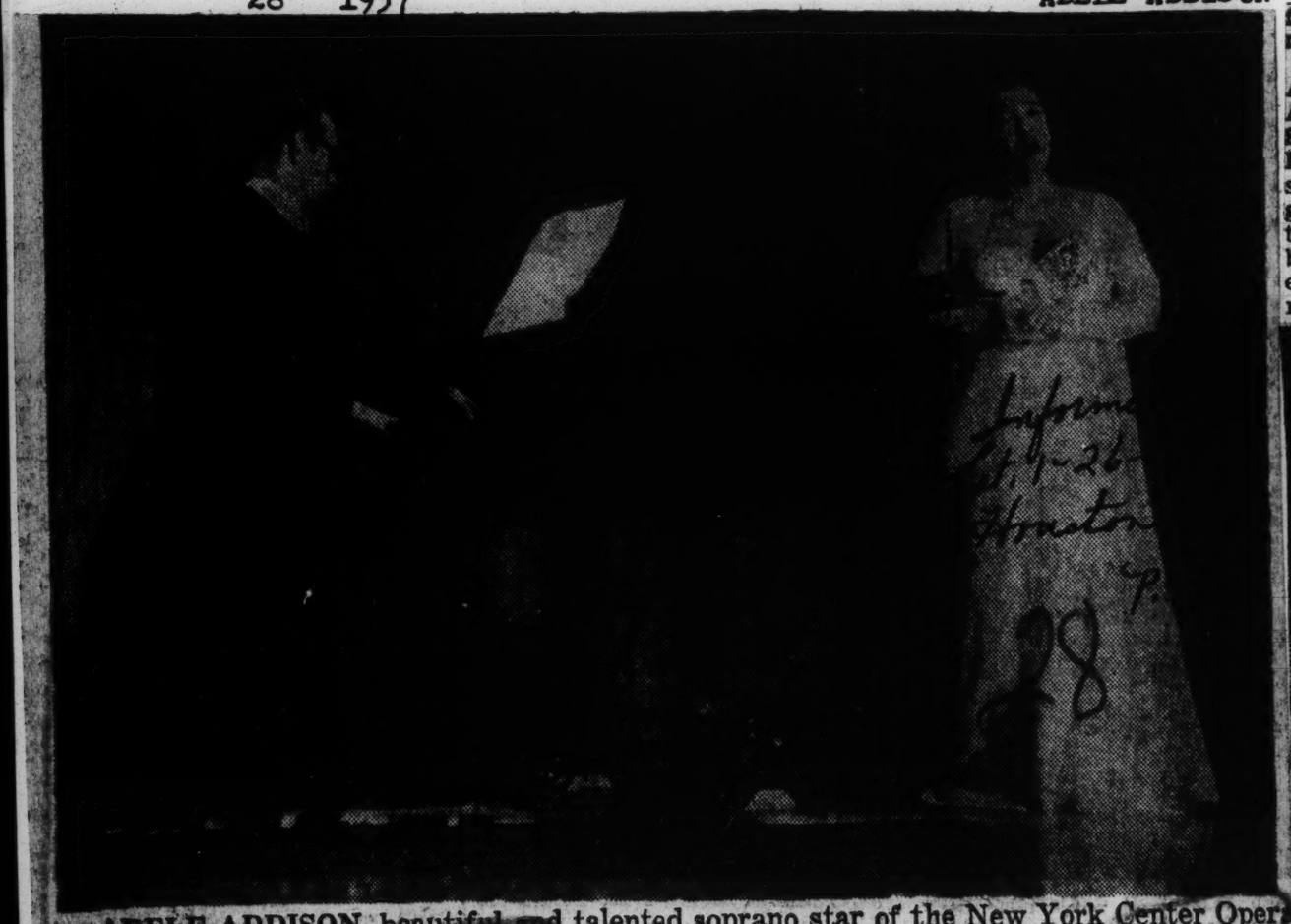
PRAIRIE VIEW, Texas — Although Adele Addison, talented American soprano who sang Tuesday at Prairie View A & M college, is recognized as one of the outstanding young singers of this generation, she carries her fame with remarkable modesty. She is the first to say that along with hard work and study she has had her share of breaks which have helped forward her career.

ADELE ADDISON

On one occasion her teacher, Mr. Ekberg, called her hurriedly to make a trip to Boston to compete for a scholarship to the Berkshire Music Center at Tanglewood. Adele, busy packing to catch a train to Detroit and still confused about what she was auditioning for, rushed to Boston and arrived just as the audition was about over.

"The one piece they decided I was to sing was the one I had never felt I rendered well. To make it worse, a man I did not know insisted on accompanying me at the piano. When I got through he asked if I were interested in opera, and I said no. He remarked to someone 'She will be.'"

Adele won the scholarship. Her accompanist was Boris Goldovsky, director of the Opera department at Tanglewood, and of the New England Opera Theatre Guild. After two years in the Opera department at Tanglewood, Miss Addison joined the New England Opera directed by Mr. Goldovsky, and in a short time became a leading star, a position she still holds. She has appeared also with the New York City Opera Company, the Boston, Chicago and NBC Symphony orchestras, the Symphony of the Air on national radio broadcasts, and has received ovations on concert tours of America and France.



ADELE ADDISON, beautiful and talented soprano star of the New York Center Opera and the New England Opera Company sang to an appreciative audience on the Central State College campus last week as one of the College's All-Star Concert Artists. Miss Addison who has sung with the nation's leading philharmonic orchestras and leading conductors has also toured Europe with the Cecilia Choral Society of Boston charmed her college audience. Scarlatti's newly discovered songs were sung for the first time here at Central State College. Schumann, Debussy and Purcell were also included on the opera star's program.

Music: Adele Addison

Times 1-19

Young Soprano Sings at Town Hall

New York

By HOWARD TAUBMAN

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Dirge in Woods ..... Copland
A Canticle to Apollo, From Autumn's Thrilling Tomb, Pandora ..... Strilko

HEARD AT TOWN HALL: Adele Addison, a soprano.

Says Singer's Courage Helped To Save Opera

HAMPTON, Va. — (Special) — Adele Addison, gifted young soprano who will sing at Hampton Institute's Ogden Hall on March 4, has earned her stardom with the New York City Opera and the New England Opera not only through superlative artistry, but also by hard work and courage. Shortly after she joined the New England Opera Company in 1949 Rossini's Turk in Italy was scheduled for performance in Philadelphia. Through the sudden illness of the soprano who was to sing the leading role of Fiorilla, Director Boris Goldovsky was faced with the possibility of having to cancel the performance.

He explained his predicament at a rehearsal in Boston, and Miss Addison volunteered to learn the role, one of the most exacting in operatic literature. Mr. Goldovsky decided to let her try, and began rehearsing her on the midnight train to Philadelphia. Within four days she had learned three arias, five duets, six ensembles, a quartet and all the accompanying stage action.

Philadelphia critics rated her performance as "one of the finest of the evening." Miss Addison repeated her success two weeks later at the Boston Opera House, and won overwhelming praise from Boston's critics. And she regards as her most treasured possession a gold watch presented to her by the New England Opera Theatre Guild in appreciation for her gallant achievement which saved the day for the entire company. It is appropriately inscribed: "To Adele Addison — N. E. Opera Theatre for performance beyond the line of duty — 10-20-49." Since then she has starred in Carmen, Rigoletto, and La Boheme, has become used to ovations here and abroad, has become known for her Bach and Handel recordings, appearances with the Boston, Chicago, NBC, and Hollywood Bowl Symphonies, and in radio and concert programs.

28 1957

MARIAN ANDERSON

MARIAN'S PORTRAIT—S. Edmund Oppenheim and Marian Anderson stand in front of portrait of the internationally famous singer, painted by Oppenheim to commemorate the 15th aniversary of the Marian Anderson Award, established in 1942. The portrait was unveiled on Aug. 25 in ceremonies at the home of playwright-composer Dorothy Fields in Brewster, N.Y. The portrait was presented to the National Conference of Christians and Jews. The award was established by Miss Anderson to help aspiring singers.

Interfaith Group Receives Portrait

Miss Anderson with portrait by S. Edmund Oppenheim

An oil portrait of Marian Anderson was presented yesterday to the National Conference of Christians and Jews.

The painting of the contralto was done by S. Edmund Oppenheim. It was accepted by Dr. Everett R. Clinchy, president of the conference. The presentation was made at the home of Dorothy Fields, playwright-composer, in Brewster, N. Y.

Maxwell M. Rabb, Secretary to the United States Cabinet, brought a message from President Eisenhower praising Miss Anderson.

Dr. Ralph J. Bunche, United Nations Under Secretary, said that mere words were no match for Miss Anderson's singing or for the eloquence of the painting.

The presentation was made by Milton H. Biow, co-chairman of the Marian Anderson Portrait Committee. The other co-chairman was Miss Fields.

Marian Anderson Named One of 10 'Most Admired'

Courier Pittsburgh, Pa.
Sat. 1-5-57

PRINCETON, N. J. — Marian Anderson, beloved singer of international repute, was ninth on the list of ten "Most Admired Women" conducted by the Gallup Poll. This is the first time Miss Anderson has appeared on the list, along with other newcomers, Helen Hayes, actress, and Princess Grace of Monaco.

For the 10th time in 11 years, Mrs. Eleanor Roosevelt won first place, followed by Mrs. Boothe Luce, Mrs. Mamie Eisenhower, Miss Helen Keller, Queen Elizabeth, Miss Hayes, Mme. Chiang Kai-shek, Miss Kate Smith, Miss Anderson and Princess Grace.

■

A NUMBER of husbands, when asked about the women they admired most in the world, said quickly, "My wife."

A similar survey of the 10 most admired men in the world will be reported Friday.

Marian Anderson To Sing At Lane College

Daily World Fri. 1-18-57
Atlanta Ga.

JACKSON, Tenn. — Currently on her annual coast to coast tour of the United States under the direction of Impresario S. Hurok, Marian Anderson, the great American contralto, will appear in concert at LANE COLLEGE on FEB. 7, 1957, President C. A. Kirkendoll announced today. The concert will highlight the 75th Anniversary Celebration of the founding of Lane College.

A maker of headlines for nearly two decades, Miss Anderson was front-page news again a year ago as the first of her race ever to sing with the Metropolitan Opera. Last fall the attention of the music world was focussed on the publication of her autobiography, "My Lord, What A Morning!" and its appearance in installments in "The Woman's Home Companion."

Miss Anderson returned to the U. S. in November following a three-months' tour of Europe which included appearances in West Berlin for the U. S. State Department. In the last three years the artist has sung in Japan, Korea, Israel, North Africa and South America as well as in the U. S. and Canada. In Paris last spring her concerts were so crowded that the critics had to sit on the stairs. So great was the reception for her in Israel that in gratitude she established a scholarship fund for young Israeli vocalists.

It wasin Europe that the contralto first began a career unique in musical history. Toscanini, hearing her in Salzburg, said: "A voice like yours is heard in a hundred years." In Finland, Sibelius, the world-famous composer, exclaimed: "The roof of my house is too low for your voice!" S. Hurok, hearing Miss Anderson in Paris, persuaded her to return to the United States for her memorable New York reappearance.

Marian Anderson Named One of 10 'Most Admired'

Courier Pittsburgh, Pa.
Sat. 1-5-57

PRINCETON, N. J. — Marian Anderson, beloved singer of international repute, was ninth on the list of ten "Most Admired Women" conducted by the Gallup Poll. This is the first time Miss Anderson has appeared on the list, along with other newcomers, Helen Hayes, actress, and Princess Grace of Monaco.

For the 10th time in 11 years, Mrs. Eleanor Roosevelt won first place, followed by Mrs. Boothe Luce, Mrs. Mamie Eisenhower, Miss Helen Keller, Queen Elizabeth, Miss Hayes, Mme. Chiang Kai-shek, Miss Kate Smith, Miss Anderson and Princess Grace.

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A NUMBER of husbands, when asked about the women they admired most in the world, said quickly, "My wife."

A similar survey of the 10 most admired men in the world will be reported Friday.

Marian Anderson, Symbol Of Faith And Democracy

Globe Fri. 2-8-57
Nashville Tenn.

Once, perhaps, in a generation a phenomemon appears in the music world; that rare artist, who in his own lifetime, becomes surrounded by the aura of legend. Jenny Lind, Paganiai, Liszt, Caruso, Pavlova, Chapliapin were such fabulous figures for their contemporaries; such a legend of our own time is Marian Anderson, who sings at Tennessee State University on Monday night, February 11.

It is not Miss Anderson's remarkable voice alone which has brought her to this estate, but also some unique, almost mysterious quality that makes her singing seem to partake more of the spirit than of the display of mere physical gift.

Possibly it is this spiritual quality that has made Marian Anderson so important to our uncertain era, for her art both stems from and comunicates a deep faith, infinitely touching and reassuring in its certainity.

This quality, the splendor of her voice and the rare dignity and modesty with which she has conducted her brilliant career have brought her the tributes of the world's great: governments, kings, universities, cities and organizations.

And the world's little people have honored Miss Anderson, too: No greater tribute could have been paid an artist than the amazing outpouring of 75,000 persons who gathered to hear her sing from the steps of Lincoln Memorial when Washington's Constitution Hall was denied her because of her color.

Last year when the Metropolitan Opera signed her as the first of her race to become a member of the company, the paeon of acclaim in the world's press testified to the respect in which she is held.

Despite the universality of her art, her fellow countrymen may be proud that Marian Anderson's story and achievements are uniquely American. When she sings in Europe, South America and the far East, she appears before her huge audiences as an unofficial but potent ambassador of American democracy and imparts to her hearers a belief in our historic ideals as no diplomat can ever do.

Marian Anderson To Sing In Texas

Informer Houston, Tex.
Sat. 3-23-57

TYLER, Texas — Marian Anderson, world - famous contralto, will be heard Tuesday March 26, at 8 p m in a concert presented by Texas College. Miss Anderson, now on her annual tour under the direction of Impresario S. Hurok, will be making her first appearance here.

The singer began her current itinerary on her return from a European tour which included appearances in England, Holland, West Germany, the Scandinavian countries and Finland.

Miss Anderson made international headlines two years ago when she became the first of her race toping at the Metropolitan Opera. Her autobiography, My Lord, What A Morning" was published installments in a
by Viking last fall and ran in installments in a popular women's magazine.

One of the world's most honored artists, Miss Anderson has been granted awards and degrees from cities, universities, societies an governments.

In Japan the Emperor conferred on her the coveted Yukosho medal. King Gustav Adolf presented her with Sweden's Litteris et Artibus" medal.

In Finland, the government awarded her the Order of the White Rose. Other honors have come from Haiti, France, Liberia and The Philippines.

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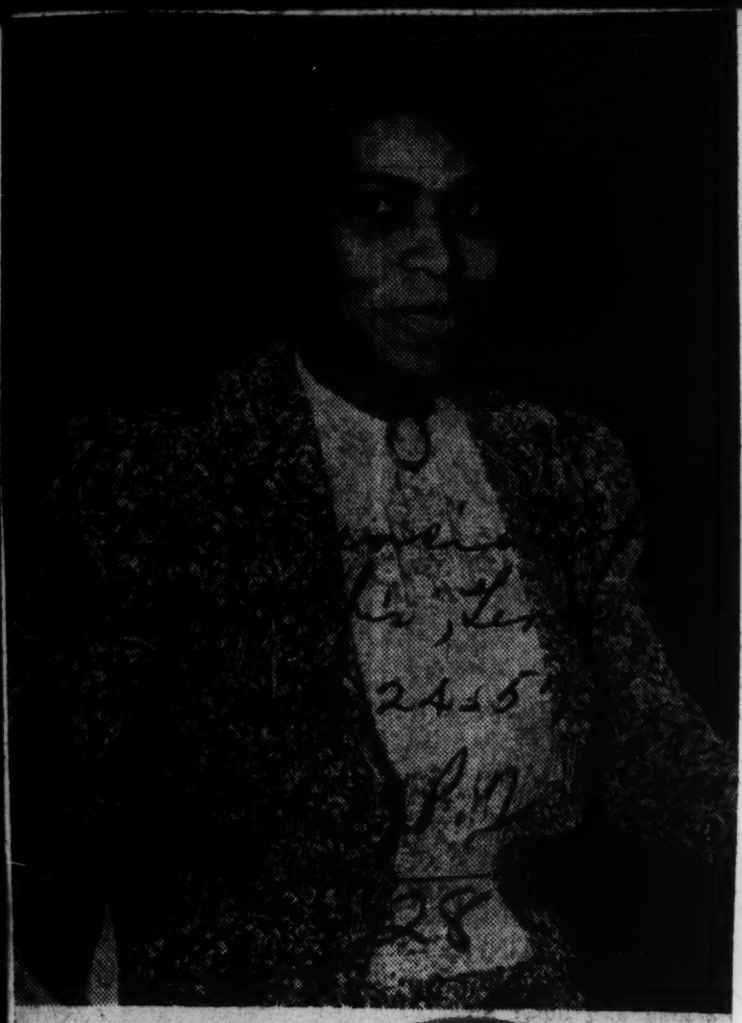
The $10,000 Book Award which she received in 1942 from her native Philadelphia has been used to establish a foundation which has given assistance to more than 50 promising young singers.

Last year Philadelphia dedicated a Recreation Center in the neighborhood where the artist spent her childhood.



NEGRO ARTIST—Marian Anderson's great contralto voice will again be heard in song here as she presents a recital at 8 p.m. Thursday in LeMoyne College's C. Arthur Bruce Hall. She is sponsored by the Baptist Industrial College and Seminary of Hernando, Miss.

Marian Anderson Returns In Recital At 8 Thursday

Famed Negro Contralto Sponsored By Baptist College At LeMoyne's Bruce Hall

A MAJESTIC contralto voice known and loved from Japan to Israel to North Africa to South America as well as in her homeland is that of Marian Anderson.

The Negro concert artist will be presented in a recital at Bruce Hall, LeMoyne College, at 8 p.m. Thursday. She is being brought here by the Baptist Industrial College & Seminary of Hernando, Miss.

She returned to this country in November after a three-month tour of Europe which included appearances in West Berlin for the State Department.

It was in Europe that she began her career, some years ago. Toscanini said of her in Salzburg, "A voice like yours is heard once in 100 years." In Finland, Sibelius exclaimed, "The roof of my house is too low for your voice!"

Marian Anderson has been presented in Memphis two or three times before, but not in recent years.

Last year she made her debut at the Metropolitan Opera, the second member of her race to do so. She was preceded by William Warfield, bass-baritone.

Her program here will include groups of lieder and spirituals, for both of which she is particularly noted. The program will be as follows:

Hear Me, Ye Winds and Waves!....Handel
Chio Mai Vi Possa .....Handel
Arioso: Thanks Be to Thee, O Lord, from 'Israel in Egypt' .....Handel
Standchen ..... Schubert
Abschied ..... Schubert
Der Doppelganger ..... Schubert
Ungeduld ..... Schubert
Aria: Mon coeur s'ouvre a ta voix, from 'Samson and Delilah' ..Saint-Saens
Intermission
Lullaby ..... Cyril Scott
The Ploughboy ..... Benjamin Britten
Weathers ..... Celius Dougherty
Song for Autumn ..... Celius Dougherty
Go Down, Moses ..... Arr. Burleigh
Every Time I Feel The Spirit ..... Arr. Lawrence Brown
My Lord, What A Morning Arr. Burleigh
Honor, Honor ..... Arr. Hall Johnson

Franz Rupp will be her accompanist.

Tickets are on sale at Central Ticket Office in Goldsmith's, at LeMoyne, at B. A. Owen College, at Baptist Industrial College, and at Rust College, Holly Springs, Miss.

Marian Anderson auto union guest

DETROIT — Miss Marian Anderson, world-renown contralto, was a guest at the 16th UAW Constitutional Convention in Atlantic City, N.J. April 7-12. Miss Anderson was a guest of the convention Wednesday morning, April 10. She spoke briefly and sang several numbers from her concert repertoire.

APPEARS IN RECITAL — Miss Marian Anderson, who will sing her only Philadelphia recital of the season at the Academy of Music at 8 p.m., April 12.

A GIFT OF ART FOR AN ARTIST — Miss Marian Anderson, world famed contralto, was recipient of a life-like portrait when she appeared at a recital at Texas College at Tyler last week. The gift was presented by Bob Bates, rear, ad was displayed at the autograph table which was bedecked with copies of Miss Anderson's autobiography, "My Lord, What A Morning".

For State Department

Marion Anderson Touring Abroad

NEW YORK — Marian Anderson, world-famous contralto, departed these shores for Honolulu on the first leg of an 11-week good-will concert tour sponsored by ANTA and the State Department.

The great concert singer is scheduled to perform in Korea, Taiwan, the Philippines, Hong Kong, Viet Nam, Thailand, Burma, Singapore, Indonesia, Ceylon, India and Pakistan.

The contralto is accompanied by her assisting artist, pianist Franz Rupp, and will be joined in Korea by a television crew who will cover the tour for Ed Murrow. She will be out of the country until early December.

28 1957

MARIAN ANDERSON

A LAYMAN'S REPORT

Marian Anderson Thrills Big Audience With Superb Performance At Tenn. State

By LUTHER CARMICHAEL

One never gets any idea of the number of music-lovers in our town until Marian Anderson, world famous contralto, is in our midst. Then one can see folks from all walks of life rubbing elbows with music teachers, bandmasters, music pupils, choirs, singers and ministers of music.

The plain old guys and dolls—affectionately known as the "folks in the street" put on their Sunday finery and sit back in reserved seats to marvel at the beautiful notes of the gifted tall and stately lady, who has "knocked 'em cold" Vienna to Texas.

And there was no exception this time, when the queen of the concert stage graced the platform in the Tennessee State University Health, Physical Education and Recreation auditorium more familarly known to us sports writers as the "Little Garden." The guys and dolls were there, all right, and they had a mighty good time, so much so that they were reluctant to leave the place even after Miss Anderson had treated them to several encore numbers at the close of the regulation billing.

This reporter, like numbers of others in the layman category, felt a little odd in his best blue flannel, instead of the customary plaid shirt and slacks which he usually adorns upon occasions when the Tigers are battling things out with some tough adversary from other sectors of the Midwest Conference. But before the concert was through the first number, this reporter, like the most rabid music lover in the place was on the edge of his seat as Miss Anderson thrilled the place from stem to stern.

Brilliant As Ever

Miss Anderson's voice seems to get better as the years go by. The richness of her tones seems to lift the entire audience to a flying cloud which floats around with the ease of the "Daring Young Man on the Flying Trapeze."

Like her performances we have heard in the past, the one last Monday night was evidently a creation by a person with a musical soul—a person who loves what he is doing, and loses himself in his work. That's Miss Anderson to a "T."

As usual, Miss Anderson sang before a huge audience. The auditorium, which seats a little under 5000, was filled just about to capacity. While no official attendance figure had been issued at press time, the crowd perhaps exceeded the regular capacity of the place. This of course was due to the fact that the floor which the basketball players usually have all to themselves, was packed with reserved-seat customers.

But back to the performance itself:

The program was divided into five parts, and at the end of each Miss Anderson and her veteran accompanist, Franz Rupp, acknowledged the generous applause of the crowd and retired for a few minutes.

The first set, composed of four selections, got the great singer off in the typical Anderson style. She opened with "Virgin Tutto Amor," by Durante, which was followed by "Gia Il Sole del Gange," by Scarlatti; "Plaisir D'Amour," by Martini, and "Che fiero costume," by Legrenzi.

All Schubert In Second Set

Years ago, Miss Anderson sang her way into the hearts of millions with Franz Schubert's "Ave Maria" While she did not get around to this famous selection in her recent concert, she did give the audience a very generous portion of this noted composer's works in the second set, which was entirely Schubert.

These four Schubert selections were "Aufenthalt," 'Auf dem Wasser zu Singen," "Doppelganger" and "Ungeduld." World famous for her artistry with her low tones, Miss Anderson gave the audience a fine display of this artistry in "Der Doppelganger."

A Solitary selection, Verdi's Aria: "Re dell 'Abisco" from Un Ballo in Maschera," composed the third part of the program, which was followed by intermission.

Following intermission, Miss Anderson devoted the last two divisions of the program to selections in the English text.

She 'brought down the house" with the beautiful "Lullaby" by Scott. This was followed by Britten's arrangement of "The Ploughboy," "Weather," and "Song of Autumn," both by Dougherty.

No Marian Anderson program is complete without Spirituals. Her audience simply love them, and of course, the audience at Tennessee State was no exception. Harry T. Burleigh's touching arrangement of "Sinner Please" was followed by Brown's arrangement of "Every Time I Feel the Spirit." "No Hiding Place," was substituted for "Trampin'" with "Roll, Jor'n Roll," by Johnson, completing the regular program.

Miss Anderson demonstrate dagain her fine range when she sang as one of her encoure selection "City Called Heaven." On one verse she dropped abruptly an octive with a very pleasing effect. The crowd sent up a gigantic roar of applause on "Comin' Through the Rye," another encore, as soon as Mr. Rupp hit the first few notes of the introduction.

The crowd was still clamoring for more at the cose. After the first encore, some felt that this was the end. Those folks started for the exits but scurried back to their seats when Miss Anderson came back on the stage.

Her top encore perhaps was "Got the Whole World in His Hands." Her treatment of this beloved old spiritual is comparable to her treatment of the beloved "Ave Maria." She rocked the house on this beautiful number from main floor to rafters. One could almost see that "Little Bit 'o Baby" as she so realistically portrayed the verses of the grand old number.

As for Miss Anderson's apparel, we are in the layman class on that, too. However, we can say this: that it was a mighty pretty dress, with its three-quarter length sleeves. We were not sure of the color, since we are on the color blind side; but from where we were sitting, it could have been Colonial Buff, Salmon Pink or Down-right Cream-Colored. We could be wrong, but the shining little objects embedded in this beautiful fabric could have been rhinestones. Anyway, their glitter was second only to her gems, which lit up the place like minature flashlights.

Too much praise cannot be thrown in the direction of Mr. Rupp the perfect accompanist, if ever there were one. His fine work completes a flawless performance anytime he is playing for Marian Anderson. The likes of Mr. Rupp are seldom seen in these parts, or anywhere else, for that matter.

And now, back to our sports writing.

Marian Anderson Has Won Various Honors; World Famous Singer Is "Priestess Of Song"

First of her race to sing at the Metropolitan Opera, recipient of the $10,000 Bok Award, the Spingarn Medal, five Honorary Doctorates of Music, and countless other honors, she is represented in a mural in the Department of Interior in Washington, commemorating her Easter Sunday concert in 1939 that drew 75,000 at the Lincoln Memorial. She has sung twice in the White House, the second time for the royal guests from England, King George and Queen Elizabeth. King Gustav Adolf conferred on her Sweden's "Litteris et Artibus" medal; from the Emperor of Japan she received the Yokosho medal; Finland has given her its esteemed Order of the White Rose and the Marshall Mannerheim Medal, and other decorations have come from Haiti, Liberia, France and the Philippines.

Born in Philadelphia, one of three daughters of a modest family, she early showed signs of extraordinary gifts, singing in the church choir and frequently filling in for an absent soprano or bass. With the "Fund for Marian Anderson's Future," collected by the congregation, she paid for her first lessons. Scholarships from teachers who foresaw her future furthered her study until her debut with the New York Philharmonic Symphony.

For a time Miss Anderson went to Europe on a Rosenwald Fellowship Her first concert in Berlin was a modest success. But her initial tour of Scandinavian countries proved to be the wind which whirled her to the heights of fame.

The Finnish composer, Sibelius, in whose studio she sang said gravely, "The roof of my house is too low for your voice." The Moscow Art Theatre Director, the late Stanislavsky, brought her an armload of white lilacs in mid-winter and begged her to sing in his production of "Carmen." At the Mozarteum in Salburg, Arturo Toscanini went to her and said, "A voice like yours is heard only once in a hundred years." Earlier that summer, in Paris, Impresario S. Hurok heard her sing for the first time. The contract for her return to the United States was signed the next day.

Acknowledged America's beloved "high priestess of song," Miss Anderson has sung during the past three seasons in Japan, Korea, Israel, South America, North Africa, France, Scandinavia, Spain and England, and is currently on her annual tour of her native land.

(NOTE: Mayor Ben West made Miss Anderson a "Citizen of Nashville," when she was here in 1915. January 30, 1957, was declared "Marian Anderson Day" in Albany, N. Y., by Mayor Corning.)

Marian's Off For Goodwill

NEW YORK — Marian Anderson is scheduled to leave this month on an around-the-world tour as an expression of goodwill by the State Department, the American National Theatre and Academy and the Columbia Broadcasting System will give the tour the full television treatment for its Fred Friendly - Ed Murrow "See It Now" program.

At this writing neither the time nor the length of the program has been announced. However, from CBS sources, this department was given reason to believe that the show will be offered late in December or early in January and will be offered for an hour or 90 minutes.

On her around-the-world tour, the first of her wonderful career, Miss Anderson will visit, among many places, India, The Philippines, Pakistan, Thailand, Burma, Indonesia, Korea and Japan as this country's ambassador of song.

Marian Anderson Concert Scores

Defender Chicago, Ill. Sat. 2-23-37

JACKSON, Tenn. — Some 5,000 persons attended the 75th anniversary celebration here at Lane college recently, and heard a host of leading bishops expound on religion and segregation, and listended intently as famed contralto, Marian Anderson rendered a concert interspersed with nine soul-stirring spirituals. P. 20

Miss Anderson's recital raised more than $5,000 at the conference and her singing inspired one awed listener to remark, "That's the closest I'll get to heaven before I die."

The opening session was held February 5, wih Dr. C. A. Kirkendoll as presiding officer. Dean P. R. Shy, college pastor, was worship leader.

TWO BISHOPS SPOAK

The opening address was delivered by Bishop W. Y. Bell, Ph. D., presiding bishop of the Third Episcopal District, South Boston, Virginia.

The second address of the evening session was delivered by Bishop Luther Stewart, presiding bishop of the Fourth Episcopal District, Hopkinsville, Kentucky.

At the Tuesday evening session Dr. A. Ralph Davis, Omaha, Nebraska, president of the Ministers and Laymen's Council was the presiding chairman, Dr. H. L. Burton, editor of the Eastern Index, Indianapolis, Indiana, was worship leader

The Rev. L. Q. Brown, general secretary of Christian Education, Washington, D. C., read an address for Bishop H. P. Porter of the Second Episcopal District, who reportedly was ill.

Bishop J. Claude Allen of the Ninth Episcopal District delivered a pungent sermon on "The Great Challenge — Lord, Teach Us."

At the Wednesday session Dr. N. S. Curry, minister of Phillips Temple, Los Angeles, was the presiding officer in the absence of Dr. D. R. Glass, president of Texas college.

Bishop B. Julian Smith of the Eighth Episcopal District delivered a challenging address on "The Relation of the Church College to National Problems".

The second address of the morning was delivered by Dr. E. Clayton Calhoun, president of Paine college, Augusta, Georgia. Dr. Calhoun spoke on "The Relations of the Church College to International Problems".

Marian Anderson's Contralto 'Privilege' Shared By Many

Commercial Appeal P. 10
Sat. 3-30-37 Memphis Tenn.

By BEN S. PARKER

It was good to hear the wondrous contralto voice of Marian Anderson again Thursday night—a privilege shared by just as many persons as could jam their way into LeMoyne College's spacious C. Arthur Bruce Hall.

The years since she was last here (in the early '40s) have undeniably taken their toll of the great Negro artist's voice, but there is plenty left to provide glowing musical memories.

There's still that elemental, earth-mother quality to her song which makes you forget the occasional harshnesses of tone production and some incidental sharps and flats.

Caught Up In Spell

She has lost none of her powers of communication as she sings. The audience is inevitably caught up in the spell she creates. When she sings one of the majestic old spirituals or the Schubert "Ave Maria" which was her closing encore, you worship with her.

She opened with three arias by Handel. She began to hit her stride in the second, "Chio mai vi possa," and by the rolling Arioso from "Israel in Egypt," she was in complete command.

Next followed a Schubert lieder group, opening with the familiar "Serenade," oddly enough, not one of her more successful offerings. Much finer were the sprightly "Abschied," the deep-toned revery of "Der Doppelganger," and the lyric "Ungeduld."

Closing the first half of the evening was "Mon coeur s'ouvre a sa voix," from Saint-Saens' "Samson and Delilah." She poured sultry, compelling tones of molten gold into this siren song, with beautiful effects both in the deep chest tones and in her upper register. Her somewhat pixie choice of an encore was "Comin' Thru the Rye."

Modern English Group

A gentle "Lullaby" by Cyril Scott launched her post-intermission modern English group, followed by Benjamin Britten's jaunty "The Ploughboy." Two brief songs by Celius Dougherty closed the group.

Hearing Marian Anderson sing spirituals is an experience, both musical and emotional, not quickly to be forgotten. Dignity and devotion speak through the simple melodies, vivid imagery and staunch faith of the spirituals as she interprets them.

She sang "Go Down, Moses," "Every Time I Feel the Spirit," "He's Got the Whole World in His Hands" (substituted for the programmed third selection), and "Honor, Honor."

A previous encore was Frank La Forge's "Will o' the Wisp," but the singer was far too wise to break the mood of the spiritual group. Her encores here were "There's No Hidin' Place Down There" and the poignant "Ave Maria."

She was presented here by the Baptist Industrial College & Seminary of Hernando, Miss. Her capable accompanist was Franz Rupp.

Marian Anderson Called One of World's Four Most Beautiful Women By Marlene Dietrich

Nashville, Tenn. Banner
Sat. M. 3-1-37

NEW YORK — Famed contralto Marian Anderson has been named one of the world's four truly beautiful women by the international star, Marlene Dietrich.

The actress, writing in the current issue of McCall's magazine, said that Miss Anderson is one of those select women who have that rare inner beauty that is essential to be truly beautiful and happy.

Marlene Dietrich described Miss Anderson, who holds the distinction of being the first Negro to sing in the Metropolitan Opera House as "a dedicated human being who seems to have a mission and is aware of it. . . I do not know Marian Anderson; I do not have to. Her inner beauty shines not only in her voice but her face tells it, and her eyes."

Miss Dietrich's other selections for the world's most beautiful women which are published in her article, "The Danger of Being Beautiful," in McCall's include socialite Betsy Cushing Whitney; French night club singer Edith Piaf; and the late Italian actress Elnora Duse. The article describes the real meaning of beauty, and how it can be acheieved by any woman.

ANOTHER HONOR — Walter Reuther, president of the United Automobile Workers, welcomes famed contralto Marian Anderson to the union's 18th Constitutional Convention, held recently at Atlantic City, N. J. Miss Anderson was made an honorary member of the UAW. (Newspress Photo).

Marian Anderson's tour to get Murrow cameras

Afro American P. 7
Sat. 9-1-37

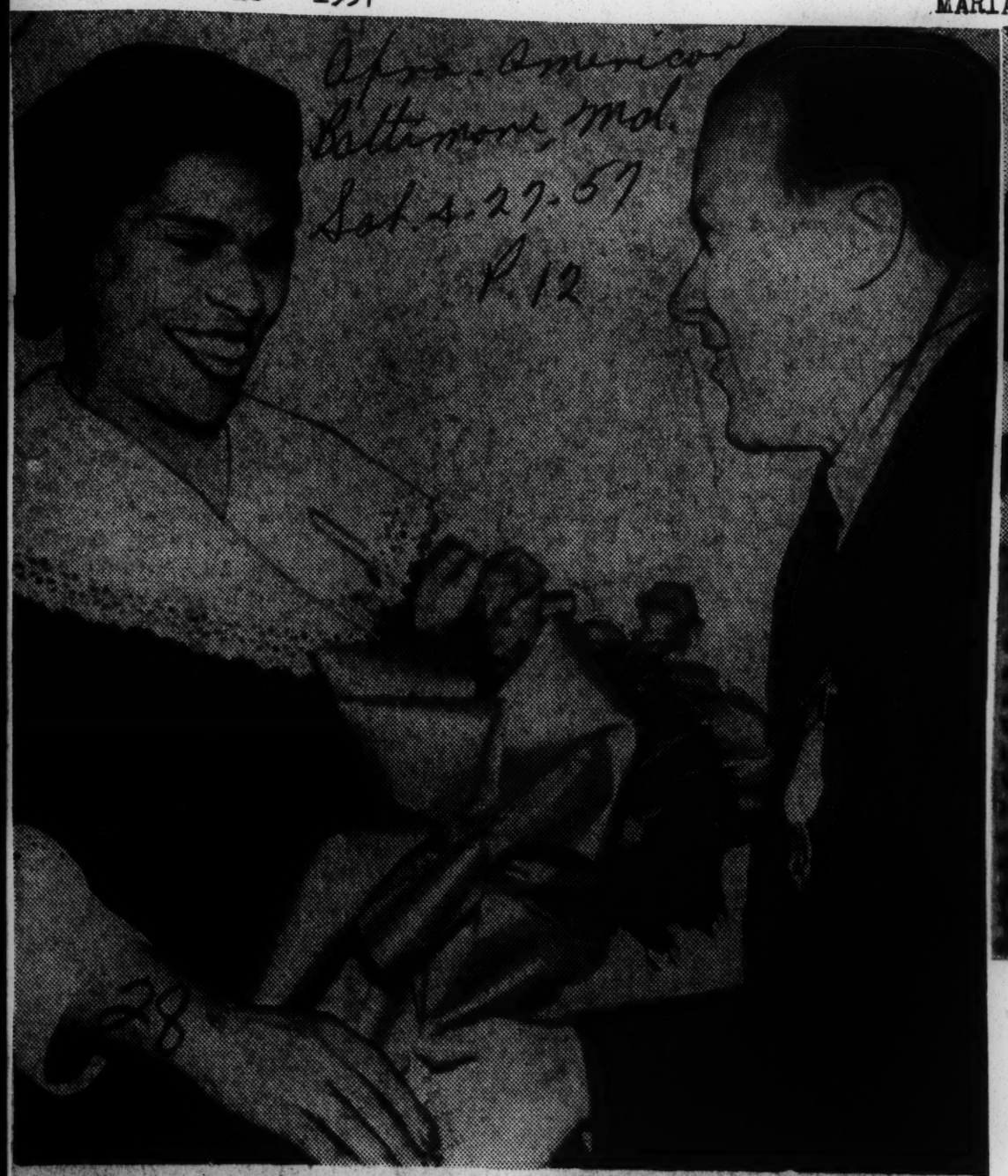
NEW YORK — Marian Anderson's tour around the world will be the subject of a "See It Now" television program this winter, Columbia Broadcasting System officials have announced.

Miss Anderson will leave next month on a junket sponsored by the U. S. State Department. And the cameras of the TV show of Edward R. Murrow will go along.

Among other places, Miss Anderson will visit India, the Philippines, Pakistan, Thailand, Burma, Indonesia, Korea and Japan, as the State Dept.-ANTA ambassador of song.

Accompanying her will be the same camera crew that Friendly and Murrow assigned to the Danny Kaye global circuit.

Resultant "See it Now" show will be slotted in either December or January but whether it will be an hour or 90-minute showcase will depend on the footage extracted from the trip.



Afro-American
Baltimore, Md.
Sat. 4-27-57
P. 12

MARIAN MADE MEMBER—Opera star Marian Anderson is shown being welcomed to the United Automobile Workers annual convention at Atlantic City. Miss Anderson was greeted by UAW head Walter Reuther, later made an honorary member.

To Sing Here

Contralto Marian Anderson will appear as guest artist at the National Music Week luncheon Monday noon in the grand ballroom of the Willard Hotel. During the luncheon, Agnes E. Meyer, chairman of the District Auditorium Commission, will report on the progress of plans for Washington's municipal cultural center.

tum") and one each by a brace of prominent British composers—Cyril Scott's "Lullaby" and Benjamin Britten's "The Ploughboy."

The spirituals were in arrangements by H. T. Burleigh and Lawrence Brown. They included "Go Down Moses," "Roll Jerd'n Roll" and others. Miss Anderson's veteran and distinguished accompanist, Franz Rupp, was at the piano. The audience was affectionately enthusiastic and the encores included "Comin' Through the Rye," Schubert's "Ave Maria" and two more spirituals.

E. H. S.

Anahid Ajemian and George Avakian's
MUSIC for MODERNS
3rd CONCERT AT TOWN HALL
SUNDAY, MAY 19, at 5:30
MAHALIA JACKSON
VARIATIONS ON
THE FOLK THEME
MARTIAL SINGHER
Tickets Now: $4, $3, $2.

5th Honorary Doctorate for Marian Anderson

NEW YORK—Marian Anderson, who with a voice which comes our way but once in each generation, and who has thrilled concert audiences throughout the world, will receive the fifth of a series of honorary doctorates.

Having already been so honored by St. Mary's College, South Bend; Virginia State College, Petersburg; Morgan State College and Rutgers University, the famous contralto will receive her fifth doctorate from the University of Rochester.

Miss Anderson Gives Recital At the Academy

Philadelphia's own Marian Anderson sang in recital in the Academy of Music last night to a capacity audience under the auspices of the Omega Omega Chapter of the Alpha Kappa Alpha Sorority. It was the distinguished contralto's first appearance here since she shone as an important star in the galaxy of soloists at the Centennial Jubilee Concert in the Academy last January.

Looking regal as usual in a gray and silver evening gown, Miss Anderson presented a well-chosen program of a kind which has become standard practice with topflight artists—namely songs in chronolgical order covering the vocal art from the 17th century to date.

GIVEN WIDE SCOPE

This gave the soloist scope, last night, to sing in the grand manner of the golden age of opera and included Romantic "Lieder" as well as numbers by contemporary composers. And Miss Anderson took beautiful advantage of all her opportunities adding an extra dividend of those Negro spirituals she sings so inimitably.

Though the singer made her debut here more than 25 years ago, time has been kind to her voice and her artistry has, if anything, grown and deepened in rich maturity.

DEVOTIONAL SONGS

The evening opened with songs by two later 17th century composers, the devotional "Vergin Tutto Amor" by Francesco Durante, and the more operatic "Gio sole del Gange" of Alessandro Scarlatti. Johann Martini's universally popular and wistfully melodious "Plaisir d'amour" followed with Giovanni Legrenzi's humorous "Che fiero costume."

The Schubert Lieder, varied in mood, brought forth the poignant "Aufenthalt," the bouyant "Auf dem Wasser zu singen," and the ghostly "Dopplegaenger" as well as the rapturous Ungeduld"—all eloquently projected with a sensitivity that was not allowed to inhibit dramatic values where that was indicated.

FAMILIAR OFFERINGS

The familiar and enamoured "Mon coeur's s'ouvre a ta voix" from Saint-Saens' "Samson and Delilah" was most effective. The last part of the bill offered two songs by Celius Dougherty ("Weather" and "Song for Au-

Marian Anderson In Cultural Tour

NEW YORK (ANP)—Five more solo artist and groups will be sent on tours of South America and the Near and Far East by President Eisenhower's special international program for cultural exchange. Arrangement was made through the American National Theatre and Academy.

Marian Anderson, contralto, and Edward Vito, harpist, and Arthur Lora, flutist, will leave in September for tours of the Near and Far East.

Sun. 6-16-57

Blanche Thobom, mezzo-soprano, will leave for a tour of South America on July 15. The Columbus Boychoir will start on Aug. 3 and the Zimbler Sinfonietta on Aug. 18, also on tours of South America.

MARIAN ANDERSON AT THE BOWL

Tribune P. 19

MARIAN ANDERSON

Marian Anderson, favorite contralto, came to Hollywood Bowl last week for her annual visit and proved that she still carries as large a following as any vocal artist on the concert stage.

She vindicated herself for whatever disappointment might have been felt last season when she did what we considered just too unimpressive a program. This time she included two arias which showed what she has in the way of fine vocal technique. "Adieu forets" from Tchaikovsky's opera, Jeanne d'Arc, was revealing. The text recants the prayer of the Maid of Orleans just before she started out to lead the armies of France against the English, and it is understandable that the poignancy of the delivery is most important. Miss Anderson sang this with artistic beauty and a moving reverence.

Other songs were: "On Wings of Song", "Were My Songs with Wings Provided", Scott's "Lullaby", "Coming through the Rye" and a group of Negro spirituals.

Milton Katims, conductor of the Seattle Symphony, who was the guest director for the orchestra, proved a refreshing favorite. His reading of Tchaikovsky's time-honored Fourth Symphony was a thing of beauty. There was ever present a devout responsibility to the score, but Mr. Katims breathed attractive life into the work. The same was true in Respighi's "Pines of Rome", in which the conductor tried novel innovations adding to an already rich and variable composition.

Marian Anderson To Be Honored By Va. State

Journal & Guide P 20

Norfolk Va.

PETERSBURG, Va. — Dr. Robert M. Lester, executive director of the Southern Fellowships Fund, will deliver the commencement address at the Seventy-Second Annual Commencement of Virginia State College on Monday, May 27, at 10:30 a. m.

Sat. 3-25-37

At the exercises about 250 students will receive degrees in course. Honorary degrees will be conferred upon Marian Anderson, world known American contralto and Dr. Archie G. Richardson who is associate supervisor of elementary and secondary education, Virginia State Department of Education. Miss Anderson will receive the degree of Human Letters and Dr. Richardson will receive the degree of Doctor of Laws.

• • •

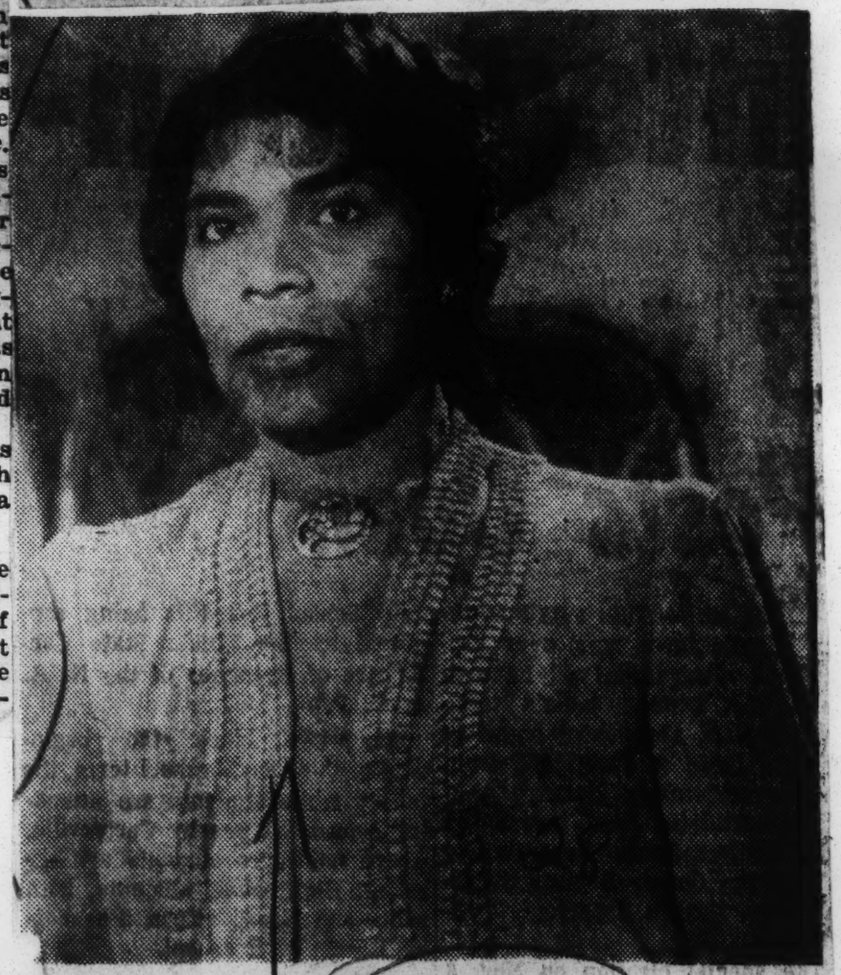
AS A CLIMAX to the 75th anniversary of the college, Certificates of merit will be given to the following persons for their outstanding contributions and the establishment of tradition to the institution: W. A. Rogers for creating the college Seal; Miss Felicia D. Anderson and Mrs. Johnnella F. Jackson for writing the words and music to the Alma Mater song.

Alston W. Burleigh, son of the late Harry T. Burleigh, noted American music arranger and composer, for writing the words and arranging the music to the college Evening Song. In addition, Certificates of Merit will be given to Miss Camilla Williams, distinguished soprano and graduate of Virginia State College and Attorney M. T. Bailey of Chicago, also an alumnus of the college.

• • •

DURING THE exercises a Mace, taken from the solid mahogany handrail of old Virginia Hall, will be presented to the college by Richard W. Pegram, president of the Alumni Association as the anniversary gift of the alumni to the institution.

A baccalaureate service will be held on Sunday, May 26 at 4:00 p. m. The Rev. Dr. Gardner Taylor, minister, Concord Baptist Church, Brooklyn, N. Y., will deliver the baccalaureate sermon.



MARIAN ANDERSON

Marian Anderson Hailed In Burma

Defender Chicago Sat. P. 19

Sat 11-27

RANGOON, Burma — (ANP) — Prime Minister U Nu of Burma gave American contralto Marian Anderson a warm welcome and tendered greetings which generally reflected the reaction of a huge audience which cheered the famed singer for 10 minutes following a performance here last week.

After asking to be presented to Miss Anderson following the final curtain, the Prime Minister told her: "Your performance tonight is a rare combination of good voice, good technique and very good dramatic acting.

The beauty and charm of your music are manifested in your dazzling eyes and on your child-like lips."

Miss Anderson is currently on a goodwill tour of the Far East for the U. S. State Department.

When 'Satch' toots, cheers 'come down like raindrops'

By EDWARD PEEKS

"A note is a note in any language. When I hit them high notes, the applause comes down like raindrops."

The speaker was Louis (Satchmo) Armstrong, who was interviewed, Sunday night, backstage at Constitution Hall, where he and his All Stars gathered gales of applause during a benefit program, "Salute to Hungarians."

Satchmo made the statement, before he went on stage, when asked about the terrific ovation he received a few weeks ago in London, while playing for Hungary relief.

HE MADE a special trip there without his All Stars to appear with the Royal Philharmonic Orchestra before British royalty, who paid $14.70 apiece for tickets.

Earls, dukes and dutchesses made it plain that they came to hear Satchmo on his trumpet, forcing the orchestra to retire in the background as they chanted:

"We want Satch, we want Satch..."

The ovation resounded around the world.

* * *

IN THE DRESSING room, Satchmo removed his tie as he prepared to don a tuxedo. He was the last of his group to arrive from New York. The program was well under way and the National Symphony Orchestra was playing Liszt.

"It was like that everywhere we played, on the continent and in Africa, too," Satchmo recalled cheers received abroad.

"Everybody is a cat from the butcher to the banker," he added.

Satchmo said he is ready to go to Russia and play for the cats there. "We'll go when Uncle Sam sends us." He took the golden trumpet from its case. "This horn is rearin' and tootin' to go."

With merriment twinkling in his graveled voice, Satchmo told the reporter how to spell "rearing" and "tooting" without the "g."

"There's a special meaning to it when you put it like that," Satch said of the spelling lesson. "You get it?"

"Man, you too deep for me," the reporter said.

* * *

ASKED IF the NAACP was on his list of benefit programs, Satchmo replied, "We played for the NAACP when we were in Hollywood not long ago."

He called through the door to Vocalist Velma Middleton, who sat relaxing with others in the adjoining room.

"What's the name of the place where we played for the NAACP when we were in Hollywood?"

"Florentine Gardens," Miss Middleton said.

"People help me and I like to help them," Satchmo explained. "I go to hospitals and places like that and play during the holidays. I played for the French Press in New York the other night in between shows."

Trombonist Trummy Young said, "We draw our regular weekly salary, but Louie doesn't get any pay for a job like this."

* * *

SATCHMO was greeted in his dressing room by Howard Mitchell, conductor of the National Symphony, and Mrs. Jouett Shouse, chairman of the Washington committee for Hungary relief.

"We raised $150,000 tonight," the conductor said, shaking the trumpeter's hand.

Louie and the All Stars closed the show that included Actress Ilona Massey, Victor Borge and others.

Ambassador without portfolio, Satchmo urges everybody in the New Year "to keep wailin' and punchin' for peace and brotherhood."

* * *

OTHERS IN his group expressed their wish for the New Year:

"My wish is that we have peace in the world," said Miss Middleton. "Peace is happiness."

"You go to other places in the world and you are treated grand. When you come home, you are mistreated in some parts of our country. Our people, I mean."

Mr. Young said, "I want to improve myself and be a better person. I'd like to see better human relations with all people and less hatred in the world."

Clarinetist Edmond Hall said, "I hope conditions throughout the world will be better for everybody and all learn to live in peace."

Pianist Billy Kyle said, "All the world wants peace. So do I."

* * *

DRUMMER Barrett Deem said, "I hope things will be better for everybody everywhere."

Bass player Squire Girsh said, "I agree."

"My wish is that all world controvery come to an end and we live in peace," said Pierre Tallerie, manager of the All Stars.

Satchmo Concert Raises $14,000

LONDON, Jan. 9 (AP) — Louis Armstrong and his hot trumpet raised an estimated 5,000 pounds ($14,000) toward Britain's Hungarian Relief Fund.

An official of the fund, sponsored by London's Lord Mayor, said today:

"Organizers of the Louis Armstrong concert at the Festival Hall Dec. 18 have told us they expect to hand over about 5,000 pounds. There are still some loose ends to be tied up but we expect to receive this wonderful contribution in a week or so."

The official said it was the largest single amount raised by a concert or similar effort in aid of the fund.

Armstrong canceled engagements in America and traveled 3,000 miles to give his services. The audience, including scores of Londoners in evening dress who paid five guineas ($14.70) a ticket, gave the trumpet player from New Orleans a rousing reception.

The British fund for Hungarian relief now totals 1,865,000 pounds ($5,222,000). The target is two millions pound.

Louis Armstrong And The Dynamite Blast

Music has been known to speak a universal language. Those whose logic is exercised beyond their prejudices, will give recognition to this.

Louis Armstrong who has gained international fame abroad was right when he said "I'll play anywhere they'll listen." He said the horn knows no racial trouble.

The famous musician made this comment following a dynamite blast which occurred near the hall where he was playing a concert in Knoxville, Tenn., Monday night. An estimated crowd of 3,000 people was present when someone is reported to have thrown a stick of dynamite that tore open a four-foot mud hole within 200 feet of the building. The act was obviously that of "fanatical elements" making capital of the segregation issue. There were more white people in the audience than Negroes and it was segregated.

But even without the question of segregation, there is the question of law and order. It is the question as to whether, we in the South will continue to stand by and let lawless elements take control of what has been an orderly process. It is also the question as to whether the remaining decent elements in the South are willing to place a higher premium on maintaining segregation than upholding the moral and ethical principles of decency and protection for the individual citizen. These bombings and the reluctance on the part of law enforcement agents to stop them, are testimony to negligence and the advent of anarchy in many sections of the South. This, certainly does the South and the country no good.

Louis Armstrong has done his country a great service in Europe, Asia and Africa. He has been accepted, even by top dignitaries of the world, including the Queen of England. He is recognized as one of the foremost musicians of the day. His presence abroad has far more than served its purpose in terms of good will and human relations. He has touched the hearts of millions who admire and respect him.

The tragedy is, that when he returns to his own Southland, he is met by a dynamite blast. It's very unfortunate that still too many Southerners act without reason. Some are so enslaved to their emotions, that all the principles of brotherhood fostered by the ideals of our democratic process stand to be jeopardized by violence. It's a shame, that even music, the universal language, can't soothe the breasts of some of us.

Vows He Won't Toot Horn 'Down Yonder'

HOLLYWOOD (INS) — Jazz virtuoso Louis (Satchmo) Armstrong said last week he would rather play his hot licks behind the iron curtain than in Arkansas.

The venerable trumpet-tooter, commenting on State Department plans to send him to Russia to entertain, told newsmen:

"I'll just play, but nobody better ask me to explain the situation here. We used to laugh it off, but it sure ain't funny anymore."

The "situation" re referred to is the effort to achieve racial integration at Central High school in Litle Rock, Ark.

The famed jazz pioneer said he would not play in Arkansas because:

"I'm scared Faubus' face might be there and he might hear a couple of notes — and he don't deserve that."

The entertainer, once a harsh critic of the administration, praised President Eisenhower for his decision to enforce integration at Little Rock. He said:

"Ike has done as much as Lincoln did. He sent the troops in there. It shows he's got a soul."

LOUIS ARMSTRONG

At Knoxville concert—

Satchmo, mixed band, play on despite blast

KNOXVILLE, Tenn., Feb. 20 —(AP)—A dynamite explosion outside scarcely caused Louis (Satchmo) Armstrong and his Negro-white band to miss a beat last night in a jazz concert before a segregated audience.

"That's all right, folks," the gravel-throated Negro trumpeter quipped, as the sound of the blast echoed through the administration building at the city's Chilhowee Park. "It's just the phone."

Nobody got excited, only a few persons got up to see what happened, and the show went on. There were no injuries and scarcely any damage.

THE BLAST, which police said apparently was caused by no more than a single stick of dynamite tossed from a passing car, ripped a four-foot hole in mud about 200 yards east of the building.

About 2000 whites and 1000 Negroes were in the building at the time. The explosion came just after Armstrong, his five-piece combo and girl singer, had returned from an intermission, striking up "Back O' Town Blues."

There were three Negro and two white musicians in the band, in addition to the Negro songstress and Armstrong.

HE SAID THE incident here, which he obviously wasn't taking very seriously, would not affect his current tour. The group will play tonight in Columbia, S. C., as scheduled, he said.

"Man, the horn don't know anything about it," he said. "I'll play anywhere they'll listen."

Police said the explosive apparently was tossed over a 10-foot wire fence from a car which passed the building without lights. They said they had no clues as to who threw it.

Segregation groups previously have protested white and Negro audiences, even on a segregated basis, at Chilhowee Park for concerts such as Armstrong's. But there had been no public protest against last night's program, billed well in advance.

CRESCENDO IN KNOXVILLE

Louis To Keep Blowing Despite Bomb 'Static'

COLUMBIA, S.C., Reb. 20 (AP)—Louis (Satchmo) Armstrong, unruffled by a dynamite blast—apparently race-inspired—during a jazz concert at Knoxville, Tenn., said today "I'm gonna blow where I want to blow . . . my horn don't dig those race troubles."

The noted Negro trumpet player, "tuckered out" by a long bus ride from Knoxville, relaxed for a few hours before launching another concert tonight with his small racially-mixed combo here.

"Man, I had no idea that thing caused so much static," the veteran entertainer grinned.

The "thing" was the explosion last night of two or three sticks of dynamite outside a Knoxville auditorium which tore a hole five feet deep and showered mud over cars parked nearby.

No one was hurt and Armstrong said only "six or eight folks" of the packed, segregated audience of 2,000 white and 1,000 Negro jazz enthusiasts plus police officers "went running" to see what happened.

Armstrong said his instrumental group of four Negroes and a white bass player continued "Back O' Town Blues" without skipping a beat and gravel-voiced Louis, himself, paused only long enough to tell the crowd, "that sounded like a drunk falling out of the balcony."

He pooh-poohed any idea that he might cut short his Southern tour as Negro singer Nat (King) Cole did when assaulted in Birmingham, Ala.,

"I don't know about King Cole but I'm a New Orleans boy myself and I've never had any trouble in the South," Armstrong said. "I'm gonna blow anywhere I want to blow. The horn don't dig those racial troubles."

Armstrong's tour also includes appearances at a University of Georgia inter-fraternity council dance at Athens, Ga., Saturday night and afternoon and evening concerts in Atlanta Sunday.

"This here horn don't dig those race troubles."

No one was hurt by the blast and Armstrong told newsmen who met him on his arrival here with his interracial combo that only "six or eight folks went running" to see what happened.

Armstrong said his instrumental group of four colored and a white bass player continued "Back O' Town Blues" without skipping a beat and

"What's Clinton?"

'I'll Blow Anywhere!'

—Louis Armstrong

KNOXVILLE, Tenn.—An unruffled Louis Armstrong continued on his Southern tour, apparently unaffected by the dynamite blast near where his band was playing before a segregated audience in Knoxville.

The gravel-voiced trumpeter, reminded that the blast took place only 20 miles from Clinton, Tenn., where dynamite recently damaged 30 Negro homes, said:

"What's Clinton? I'll blow anywhere. The horn doesn't know anything about those race troubles."

Armstrong had been playing his "Back o' Town Blues" when two or three sticks of dynamite exploded outside the auditorium, blowing a gaping hole in the mud 150 yards from the hall.

"I hate to say it, but I guess it probably was that White Citizens Council," Park Patrolman Ulyes Mynatt said.

After the concert Armstrong, as calm as ever, loaded his three Negro and two white musicians and his singer into a bus and headed for Columbia, S. C., to perform before another segregated audience.

Armstrong

anywhere I want to blow. The horn don't dig those racial troubles."

The stubby jazz artist then said he needed a few hours sleep so "these cats won't think the old man's laying down on 'em tonight."

LOUIS ARMSTRONG

Satchmo To Play In Arkansas

New York, Oct. 14 (AP)—Louis "Satchmo" Armstrong has a date to play his trumpet at a dance at the University of Arkansas at Fayetteville.

Armstrong recently canceled a tour to Moscow under State Department auspices because of indignation over the school-integration crisis at Little Rock. Later Armstrong said he would go to the Soviet Union if the State Department wanted him to.

Joseph Glaser, Satchmo's manager, said the university bid was "quite an honor" and "a great moral victory." Armstrong will perform with a mixed orchestra before a mixed audience. The university has been nonsegregated 10 years.

Satch shrugs off bomb, horn 'don't dig' strife

COLUMBIA, S.C., — Louis (Satchmo) Armstrong shrugged off the tossing of a bomb during his Tuesday jazz concert at Knoxville, Tenn., and continued his tour of Dixie last week.

Explaining his indifference to the dynamite blast that tore a four-foot hole in a few yards from the hall in which he was appearing, the famed trumpeter said:

gravel - voiced Louis, himself, paused only long enough to tell the crowd, "that sounded like a drunk falling out of the balcony."

* * *

ASKED WHETHER there was a likelihood that he might break off his tour as did Nat King Cole following a assault in Birmingham, Ala., last year, Armstrong said:

"I don't know about King Cole but I'm a New Orleans boy myself and I've never had any trouble in the South," Armstrong said. "I'm gonna blow

Satchmo Says He Was Misquoted

Call p. 17
Fri. 3-15-57
By ALLAN W. McMILLAN
Kansas City Mo.

NEW YORK CITY — (Special) —Louis "Satchmo" Armstrong, kingpin of all jazz trumpeters, told this reporter that "he was badly misquoted in the newspapers regarding his statement following a bombing incident outside an auditorium in Knoxville, Tenn., when a stick of dynamite exploded a few feet from the building where his concert was held."

The published statement "Man, the horn don't know anything about it. I'll play anywhere they'll listen" led some editors and columnists of the Negro Press to feel that Armstrong was not concerned with the Negro's fight for integration and for his rights as an American.

Call p. 4

In a telephone interview with Mr. Armstrong, who is now on the last lap of his concert tour, he said "that he was disappointed in the way some of the newspapers handled the story inasmuch as he was not allowed to tell what he actually said."

Armstrong said somebody told him about the attempted bombing when he came off stage. Then some newspaper man asked him a question which he didn't take too much time to answer. It made reference to whether he was frightened when he heard the explosion and Louis said "No Man, I wasn't frightened at all because the horn doesn't know anything about it, and for myself I'm playing for the people who want to listen. I'm always happy to play for people when they want to listen, anytime, anywhere."

This reporter has known Louis Armstrong for 30 years and I know how his feelings are about racial matters. He has been one of the outstanding "Ambassadors of Good Will" for the United States and the Negro for over two decades. He has thrilled music lovers throughout Europe, Japan, Honolulu and South America. He has always fought for the underdog and has given thousands of dollars to help people in need regardless of race, religion or color.

What the layman doesn't understand about the entertainment industry is that every booking office in America works on the precept that its list of stars and attractions must be kept working because many people are dependent on bookings for the security of their respective families. No booking office in America stops to ask a sponsoring organization, or an individual promoter whether the audience will be All White, All Negro, or Segregated with both races.

This situation applies to every musician and performer in the business and if you doubt my word, just poll the bandleaders and performers all over the United States. The answer is always the same. For a bandleader to hold his organization together he has to keep them working.

A very famous white bandleader once asked me this question when I was working on the Amsterdam News a few years ago. "Why don't Negro newspaper men refuse to work for a Negro publication unless you are assured that as many whites as Negroes will buy your paper? Why don't you cover events pertaining to the theatre and general amusement field, regardless of whether the participants are white or Negro, instead of as usual only when a Negro is in the show?" This reporter admits that he was completely stumped for an answer.

I think Louis Armstrong should be allowed to prove that he loves his people as well as all people on earth, and I don't think he should be condemned for this one particular incident.

Pictures, Plays & Players — The Satchmo Craves Kilts

Wire-Telegram to Sun
Fri. 4-19-57
By WILLIAM PEPER
New York

If the Post Office cooperates, Louis Armstrong will "come on strong" on the stage of the Roxy Theater today in a wondrous new outfit—Scottish kilts.

"They was made special for me in Scotland," the great Satchmo said yesterday, "and they're a fine lookin' outfit. But the Post Office is hangin' on to 'em till I come down personally and sign for 'em. You'd think they was a government secret or something."

What kind of plaid did he get?

"Man, it's the Armstrong plaid. What else? We're in the plaid book because there's a clan named Armstrong."

"Wait till you see Pops' legs," put in Lucille Armstrong, the jazzman's wife. "They're beautiful."

"Wait till you see Velma in kilts," added Satchmo, referring to his notably hefty vocalist, Velma Middleton. "I got an outfit for her too."

For his appearance at the Roxy Satchmo will concentrate on the old favorites that have been identified with him ("If I started to play the new stuff they'd run me out of the joint") but he does have a calypso number on his program. "We had it before all this calypso craze started," he said. "It's the one we did last year in the movie "High Society.'"

He also has made another new record album that is due out soon. "You know every album has to have a gimmick," he explained, "so this one is about angels. Every song has the word angel in the title. Mighty pretty, too."

Satchmo has been around the world several times and around the country more times than he can count. He is always on tour and he likes it that way, though he has a house in Corona, Queens.

"I'm never in one place more than a month and I've been traveling for 40 years. But if and when I ever retire I know what I'm going to do.

It seems that he received an honorary degree from the University of Copenhagen last year. "You know, they only give them things to 'guys like President Eisenhower and Bernard Shaw, but they gave me one. And I got one of them caps, too. I've got it packed away now but when I retire I'm going to sit around the house with that cap on."

HAPPY DAYS: Actress Tina Louise lends a hand as Louis (Satchmo) Armstrong tests the cake celebrating his 40th anniversary in show business. He was feted at the Roxy Theater, where he opened a three-week engagement today.

Tribute to 'Satchmo': After Rhode Island's Sen. THEODORE FRANCIS GREEN, 87, a chipper 89, the oldest man ever to serve in Congress, opened the fourth annual jazz festival in Newport, R.I., with a speech praising jazz as a "strong and appreciated voice of America overseas," a record crowd of 10,000 gave a standing ovation to the musician who for many personifies jazz—LOUIS (Satchmo) ARMSTRONG. Helping Louis celebrate his 57th birthday (he was born July 4, 1900, in New Orleans) were some old pals: KID ORY, who gave Armstrong his first band job at 17, SIDNEY BECHET, JACK TEAGARDEN, and ELLA FITZGERALD. He laughed heartily as the crowd roared "Happy Birthday" in song and a three-layer cake was wheeled out. But Louis refused to try to blow out the 57 candles topping the cake. The man renowned for the duration of his high trumpet blasts grinned: "You cats know I ain't got that much wind to blow out so many candles."

SATCHMO ASKS YOGI FOR CATCHER'S MASK

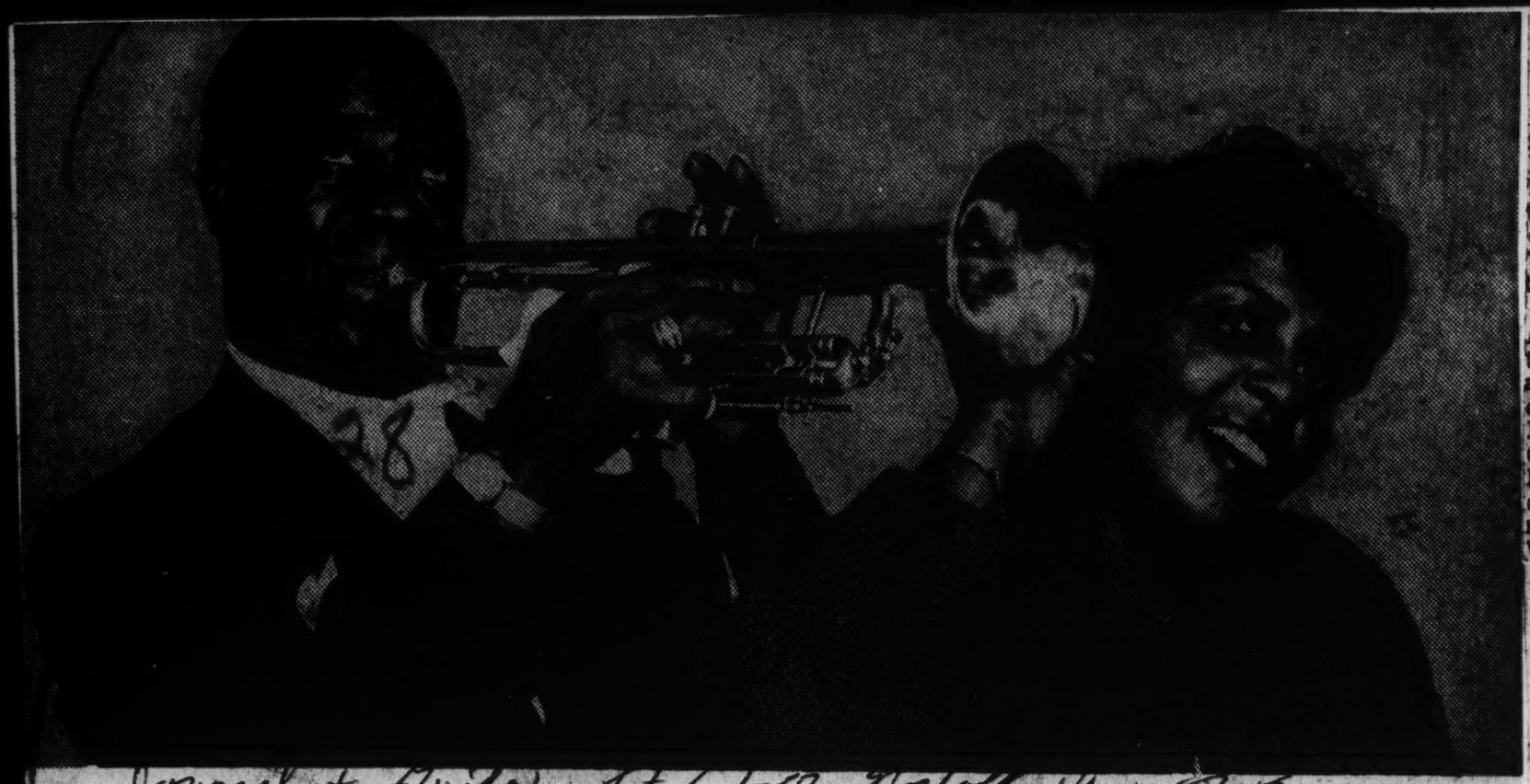
Jazz Fans In Argentina Play Too Rough

BUENOS AIRES, Nov. 1. — (AP) — Louis 'Satchmo' Armstrong wants one of Yogi Berra's catcher's masks to protect himself from Argentina's jazz-crazy mobs.

The famous trumpet player and his wife—here on a good-will tour—had to be spirited away from the theater in a police car early Friday when screaming admirers swamped them and trampled over their automobile.

Armstrong, who doesn't speak Spanish, drove around with the police for half an hour trying to make the officers understand where he is staying.

His tour manager said Armstrong was struck on the head, back and shoulders and is afraid he will be hit in the "chops." The manager wired Armstrong's New York manager saying: "Have your boy Yogi Berra air express one of his catcher's masks to Satchmo."



Journal + Guide Sat. 6-1-57 Norfolk, Va. P. 13

The Old Master Warming Up For Cats In The Caribbean

Those calypso cats in Jamaica will never be the same again—for Satchmo himself and his barrelhouse band are completing a week's performances in Kingston. Hittin' a few hot licks at Pan American Airways terminal in Miami while waiting for his plane to leave is the Old Master, Louie Armstrong, while his wife, Lucille, lends an attentive ear.

One Woman Near Death

Journal + Guide P. 13

A Blare From Ol' Satchmo's Trumpet— And 75,000 Jamaicans Went Wild

Sat. 6-1-57 Norfolk, Va. P. 13

KINGSTON, Jamaica—(NS) — A blare of Louis "Satchmo" Armstrong's trumpet at a concert Tuesday night caused a thrust by a crowd of 75,000 and injured seven persons, including a woman who was reported near death.

The 75,000 cheering Jamaicans went wild at a free concert given by Armstrong at Kingston Race Course. All were trying to push nearer the bandstand and trampled over some victims who fell.

Satchmo Orders $10,000 Wardrobe For A Concert

Call Fri. 6-21-57 Kansas City, Mo. P. 9

By ALLAN McMILLAN

NEW YORK CITY.—(Special)—Louis "Satchmo" Armstrong, soon to celebrate his 57th birthday, is riding along on the crest of international popularity and will climax his current tour of concert engagements with a star-studded appearance at New York's famed Lewisholm Stadium on Saturday night, July 6th.

More than 15,000 music lovers are expected to attend Satchmo's first open-air concert, and already the Stadium offices swamped with requests for tickets from college and university students from Massachusetts, Connecticut, Pennsylvania, Virginia and North Carolina.

$10,000 Wardrobe

In an interview with Louis Armstrong a few days ago he told this reproter "I'm going to blow them cats out of The Stadium when I start swinging with that "Dixieland Jazz," like I never did before."

Louis Armstrong enjoys musing about his horntooting and it is a definite fact that he has played before more royalty than any American musician living. He has been trouping across the Atlantic and the Pacific since 1930 and on more occasions than this reporter can recall, Ol' Satchmo always played up to "them Royal Cats," meaning of course, Princess Margaret, the Prince of Wales and the Duke of Windsor. He even played two "Command Performances" for King Edward three years before he died.

Armstrong ordered a brand new $10,000 wardrobe for what he calls "this auspicious occasion" at Lewisohn Stadium, and it consists of four sets of sport clothes made by London Styles Tailors, and a combination of tuxedos and other attire. He also ordered some new creations for his hefty vocalist, Velma Middleton, who now tips the scales at 247 pounds.

The International Fan Club of America is ordering 3,000 seats for the Louis Armstrong concert and among the huge list of celebrities expected to be on hand are Tallulah Bankhead, Jerry Lewis, Errol Garner, Leslie Scott and Martha Flowers of "Porgy And Bess" company, motion picture star, Sidney Poitier, Billy Taylor and Paula Watson.

Satchmo Really Gone

NEW YORK — (AP) — Jazz trumpeter Louis "Satchmo" Armstrong left by plane Sunday on an unofficial good will tour of five South American countries.

Miami Herald

The musician was accompanied by his wife and band members as they left Idlewild Airport for Buenos Aires. Other concerts will be given in Brazil, Chile, Uruguay and Venezuela during the six-week tour.

Asked if he spoke Spanish, Satchmo rasped: "No. I just speak New Orleans English."

As for his music being understood in South America, he said "it's a universal language — they understand it the world over."

'Satchmo' Ready For Russia Visit

HOLLYWOOD, Oct. 11 (AP)—Negro trumpeter Louis Armstrong, discussing integration troubles at Little Rock, said yesterday of President Eisenhower: "That man has a soul."

"He has done as much as Lincoln did and more than any other president between them did," said Armstrong, who in the past has been critical of the administration.

Armstrong said in an interview that since becoming confident that Eisenhower would support racial integration in public schools he has withdrawn his refusal to make

a State Department - sponsored tour of Russia.

'I'll go anytime they want me,' he said.

Armstrong came here to spend a week in connection with his latest motion picture, "Satchmo the Great."

Government Denies It Asked Satchmo To Visit Russians

The State Department has written two Memphians that trumpet player Louis Armstrong blew a sour note when he said he had given up plans for a Government-sponsored trip to Russia.

The Negro musician hasn't been asked by the department to go to Russia or anywhere else, said John P. Magher, chief of the public service division.

"The Department of State . . . has never had a stated or implied commitment to assist the Louis Armstrong band on a foreign tour," Mr. Meagher wrote Mrs. Mallon H. Walker of 267 South Belvedere and her daughter, Dr. Ann Walker of 3584 Park.

Private Or Commercial

"Last June Mr. Armstrong's public relations representative approached the department and expressed an interest in obtaining Government sponsorship for tours to several areas of the world, including the Soviet Union," the letter said.

"We explained that the Government does not generally sponsor groups which can make their own commercial arrangements and that it could not initiate arrangements of any kind for exchanges with the Soviet Union until certain procedural questions had been resolved."

"Any plans Mr. Armstrong now has for a tour of the Soviet Union are presumably based on private or commercial arrangements," Mr. Meagher said.

"Uneducated Plow Boy"

Armstrong said on Sept. 15 that the Government "could go to hell" because of "the way they are treating my people down South." He also said President Eisenhower was "two faced" and had "no guts." He described Gov. Orval Faubus as an "uneducated plow boy."

The University of Arkansas canceled a personal appearance contract with Armstrong and his troupe after the entertainer's manager boasted that the contract was "a great moral victory."

Mrs. Walker and her daughter wrote the department in protest of sending Armstrong abroad on taxpayer's money.

"If what the newspapers say is true the State Department ought to be cleaned out from top to bottom," Mrs. Walker said.

Satchmo Will Go To Russia

HOLLYWOOD, Calif. — (ANP) — Louis Armstrong, jazz trumpeter of the Dixieland Ragtime fame, has backed down on his refusal to make a state department-sponsored tour of Russia.

Earlier Satchmo said he would not undertake the trip because of the federal government's dilly-dally ing in the Little Rock school integration issue. However, Armstrong said Thursday of President Eisenhower:

"That man has a soul. He has done as much as Lincoln did and more than any other president between them did."

About the Russian tour, "Satch" said, "I'll go anytime they want me."

Armstrong is currently in Hollywood in connection with his latest motion picture, "Satchmo the Great."

Blows New Tune

Ike Wins Satchmo's Applause!

By ROWE

NEW YORK—The positive action of President Eisenhower in the Little Rock school incident has caused Louis Armstrong to verbally reverse his original stand and he is again on par with Ike and the American Government.

The great trumpet player, who had blasted the President and refused to accept a State Department bid for a good-will tour of Russia, has had a quoted change of heart since the 101st marched into Little Rock to escort the nine contested students into the classrooms of Central High School.

Armstrong

Satchmo not only feels that the President is O.K. but is repacking his ambassador portfolio for a good-will tour behind the Iron Curtain. Notwithstanding, the verbal blast which Mr. Armstrong hurled in the direction of the Chief Executive and the Government had its repercussions in diversified places.

The first to try and get from under was the Edsel Division of Ford Motors, which had Armstrong as a scheduled guest on its first TV sponsored spectacular Oct. 13. In a not-too-subtle manner, the makers of America's newest car suggested to CBS that Armstrong be eliminated from the Bing Crosby Frank Sinatra spectacular.

■

CBS, CARRIERS of the one-hour eye-level commercial, however, made no move to eliminate Armstrong. From reliable sources it was reported that the biggest fear of the TV company was that if the great trumpet player was canceled, Bing Crosby, who is a great friend of the jazz star, would quit the show also. With the change of sentiment, no further moves have been made to ax Louis. It was also considered that to eliminate "Pops" would have created more controversy for Edsel than his stand in the face of the gross injustice in Little Rock.

Getting into the act, radio station WBKH in Hattiesburg, Miss., banned all of Louis Armstrong's records, along with those of Eartha Kitt and Lena Horne, who agreed with him.

Davenport, Iowa — Louis Armstrong wired President Eisenhower the following words: "If you decide to walk into the schools with the little colored kids, take me along, Daddy. God bless you."

Indirectly taking her first stand on the desegregation issue, it was announced through Franz Rupp that Marian Anderson will never appear before a segregated audience.

Interviewed in Honolulu, on the first leg of an Asian tour for the State Department, the great contralto stated that it would not be proper for her to comment on Armstrong's remarks. "Right will prevail," she said, in describing Armstrong as a great artist.

For Helping the Handicapped

Count Basie Wins Philanthropic Award

NEW YORK—William Count Basie will receive one of the highest honors of his tremendous career in November when he will get the 46th annual award of the New York Philanthropic League for his efforts on behalf of the handicapped.

For 46 years now, this non-sectarian, non-profit organization, whose members are among the most prominent and important citizens of this city, has made awards to outstanding people in the fields of entertainment, journalism, government and medicine.

Last year at the annual Waldorf-Astoria luncheon, Abe Stark, Dr. A. S. Abramson, Ogden Reid, Dennis James, Katherine Murray and Sammy Davis Jr. were the honorees.

THE AFFAIR, which is attended by more than 2,000 patrons, is one of the highlights of the fall season. Its awards are among the most coveted of those presented for unselfishness in this city. For this year's award in the field of entertainment, Basie was the unanimous choice.

The New York Philanthropic League is widely known for its work and its aid in helping handicapped children adjust themselves to community living through recreational activities.

Among the functions of the league is maintaining a summer camp at Spring Valley, N. Y., where children are taught to become integral members of the community through planned group activities.

NY Charity Group To Give Its 1957 Award To Basie

NEW YORK — William Count Basie will receive one of the highest honors of his career in November when he will receive the 46th annual award of the New York Philanthropic League for his efforts on behalf of the handicapped.

For forty-six years now this non-sectarian, non-profit organization whose members are among the most prominent and important citizens of this city, has made awards to outstanding people in the fields of entertainment, journalism, government and medicine.

• • •

LAST YEAR, AT the annual Waldorf Astoria Luncheon, Abe Stark, Dr. A. S. Abramson, Ogden Reid, Dennis James, Katherine Murray and Sammy Davis, Jr. were the honorees. The affair, which is attended by more than 2,000 patrons, is one of the highlights of the fall season. Its awards are among the most coveted of the awards presented for unselfishness in this city. For this year's award in the field of entertainment, Basie was the unanimous choice.

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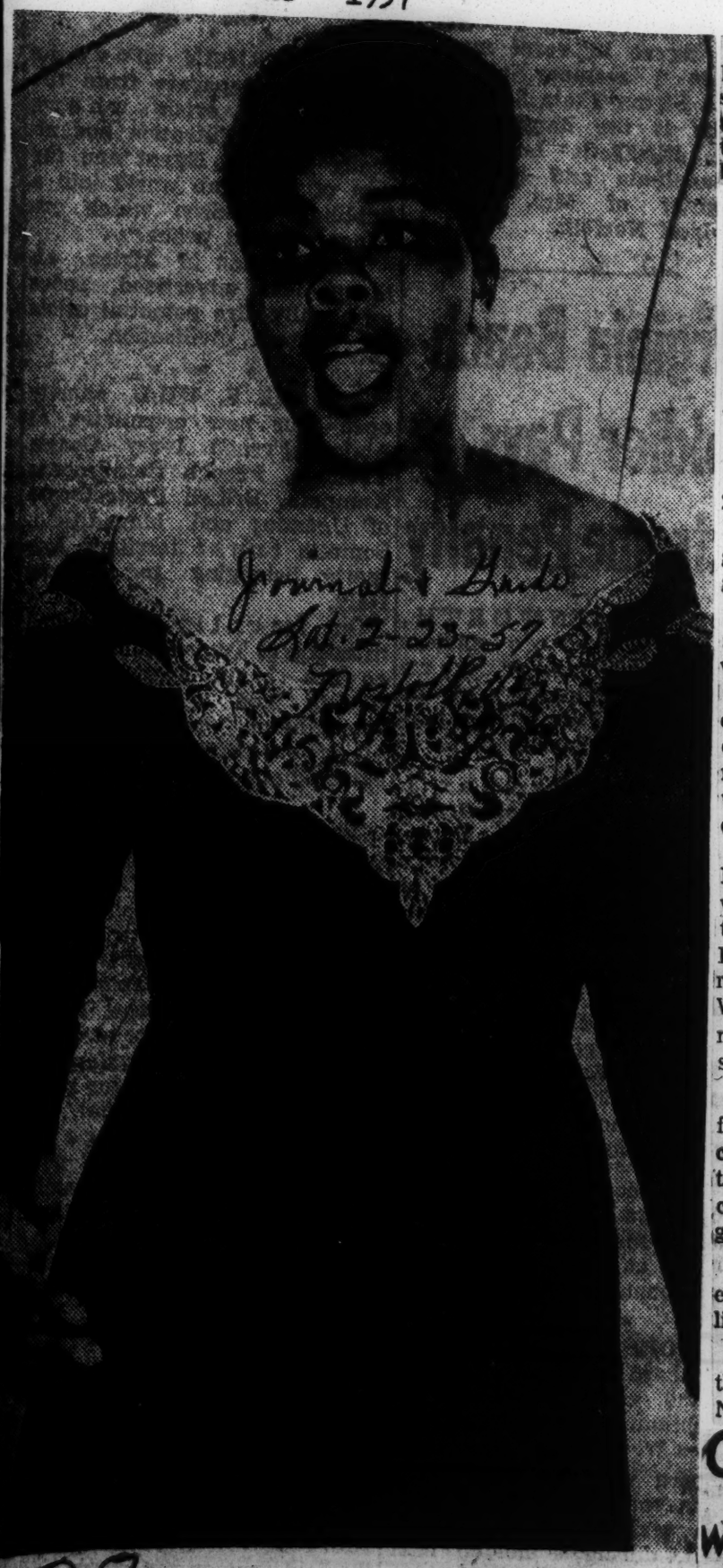
28 1957

CAROL BRICE



28 At Town Hall Feb. 23

Carol Brice, the great alto, whose genius of song and opulence of voice, has thrilled music lovers of three continent, will sing William Grant Still's cantata "They Lynched Him On A Tree" at Town Hall, New York City, on the evening of February 23, 1957.

The occasion will be a concert commemorating Negro History Week. These celebrations are nation-wide in scope and are of particular significance now when in certain sections of America portions of the citizenry seem to ignore the Negroes' contribution toward making our country a bulwark of hope for oppressed peoples almost everywhere.

Carol Brice Thrills Town Hall Audience

Defender Chicago, Ill. Sat. 3-2-57 p. 10

NEW YORK — America's great contralto, Carol Bruce, became the center of artistic interest Feb. 23, when a large audience assembled in Town Hall, to hear a program given in observance of Negro History Week.

Miss Bruce one of the world of song's most outstanding singers was heard to thrilling effect in Grant Still's cantata "They Lynched Him On A Tree." This is one of the noted American composer's most representative works, and was written for contralto solo and chorus, with orchestra.

In addition to the Still work, Miss Bruce raised her glorious voice in original artistic compositions of Margaret Bonds, Florence B. Price, Thomas Kerr, S. Coleridge - Taylor, Clarence Cameron White John Work, Edward Boatner, Noah Ryder and Hall Johnson.

Jonathan Bruce, brother to the famed contralto was her able accompanist and David Katz directed the interracial chorus of Westchester, which did the choral background to the Still cantata.

Also sharing the program devoted to Negro music was the brilliant pianist Leonid Hambres.

The concert was sponsored by the Metropolitan Music school of New York City.

a capacity crowd.

The occasion was a concert commemorating History Week.

These celebrations are nation-wide in scope and are of particular significance now when in certain sections of America portions of the citizenry seem to ignore the contribution of colored people toward making the country a bulwark of hope for oppressed peoples almost everywhere.

"They Lynched Him on a Tree"—is one of William Grant Still's most acclaimed works.

It was written for alto soloist, chorus and orchestra. Its premier New York performance was under the direction of maestro Leopold Stokowski and won general critical acclaim.

The text of the work concerns the lynching of a colored man in some unidentified southern town of the USA.

Carol Brice In Varied Recital

Inquirer p. 10 Philadelphia Pa. Feb 25 1957

By SAMUEL L. SINGER

A program that was traditional in structure—a Handel group, Schubert lieder, an opera aria and spirituals—but generally unhackneyed in content, was presented by Carol Brice, contralto, in Swarthmore College's Clothier Memorial last night.

bers by the 20th-century Negro poets and composers.

She also differentiated the voices nicely in Schubert's "Death and the Maiden" and the Roland Hayes arrangement of "Li'l Boy, How Old Are You?" She managed the florid demands of Handel with breadth of style, and sang dramatically the rarely-heard aria, "Plus grand dans son obscurite" from Gounod's "Queen of Sheba," although one felt she was not at ease on the highest notes.

The Schubert lieder were pleasingly contrasting, while of the contemporary group, Thomas Kerr's "In Memoriam" was most affecting. The recitalist's diction was excellent.

Jonathan Brice, the singer's brother, provided able accompaniments, playing many of them from memory, and gave particular finesse to the descriptive piano part in Kerr's "Gospel Train." He also scored in a solo group of Debussy. Chopin and Albeniz pieces.

CAROL BRICE

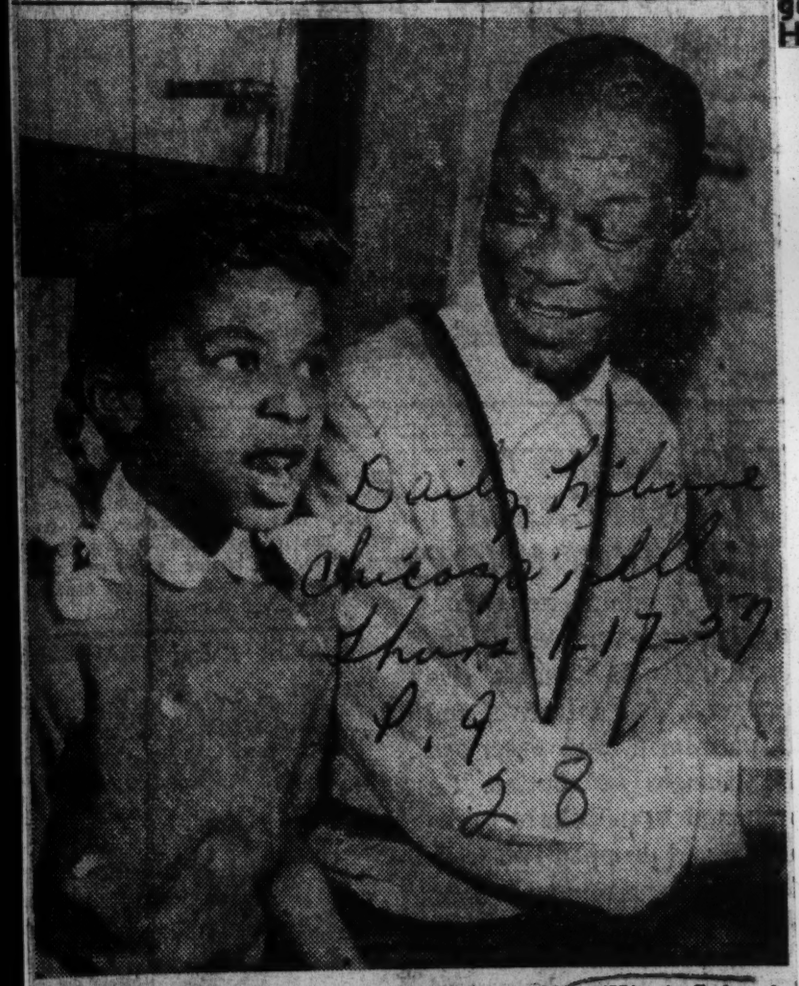
Carol Brice thrills crowd with 'Lynched Him On Tree'

New York American Sat. 3-2-57

NEW YORK (ANP)—Carol Brice, the great alto, whose genius of song and opulence of voice, has thrilled music lovers of three continents, sang William Grant Still's cantata "They Lynched Him on a Tree" at Town Hall here last week before

Miss Brice possesses a sumptuous voice richly sonorous in the lower and middle register, with timbre of lighter texture in the upper range. She is adept at sustaining a mood, whether dramatic or romantic, as in the Handel arias, the Schubert songs, or num-

King Cole and Eager Pupil



"Sweetie," the 7 year old daughter of Nat (King) Cole, the entertainer, is learning voice and piano from her dad.

King Greets 'Queens'—During one of his Monday night nationally televised shows, Nat (King) Cole was visited backstage by two lovelies, wife, Maria, and Toni Harper, center, who gives the duo a "pre-earing" of her latest recording. Holder Photo.

Berlin Lauds Nat's Treatment of Song

NEW YORK—Songsmith Irving Berlin let it be known along tin Pan Alley that Nat Cole's recording of his standard "Maybe It's Because I Love You Too Much," has brought him "one of the greatest thrills I've had in my career."

Cole's version of the long-time hit is included in his Capitol Album "Love is the Thing." Berlin's stamp of approval on the baritone's latest effort is apparently being shared by most of the nation's record collectors. Two weeks after an initial pressing of 200,000 copies of the lp, Capitol has had to suspend other operations in order to rush an additional supply of 250,000 to record dealers to fulfill an unprecedented demand.

Berlin's "Maybe It's Because" was introduced in 1933, many years before Nat (King) Cole ever dreamed that he'd have a record album on the verge of the top spot in the nation.

Nat Cole On Wax Honor To Canada

NEW YORK — A special radio recording starring Nat "King" Cole and Vince Martin will be Broadcast Music, Inc.'s 1957 salute to Canada on July 1, Canada's "Dominion Day," marking Canada's 90th birthday.

The record, a fifteen minute show featuring master of ceremonies Terry Gilkyson, well-known songwriter and singer, will be made available to 400 radio stations in the United States and Canada.

* * *

MATERIAL FOR the show, which was prepared by Broadcast Music, Inc., in cooperation with the Canadian Cansulate in New York City, stresses the good neighbor policy; the tremendous growth in Canadian population, aided by immigration from the United States and the United Kingdom, and, lately, from Hungary; the rise in Canadian national product which has had a 500 per cent increase in the last twenty years; and the fact that U. S. citizens have more than $11 billion invested in Canadian enterprises.

It is the fifth annual salute to Canada by B. M. I. which licenses its music in Canada through B. M. I. Canada, Ltd.

* * *

PREVIOUS programs in the series have included such stars as Mitch Miller, Gale Storm, Lonnie Donegan, Kay Starr, Don Cornell, Percy Faith, Eddie Fisher, Patti Page and Frank Sinatra.

The special record was mailed to 400 radio stations this week for use on July 1st.

Nat 'King' Cole Stars in Special Salute to Canada

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Previous programs in the series have included such stars as Mitch Miller, Gale Storm, Lonnie Donegan, Kay Starr, Don Cornell, Percy Faith, Eddie Fisher, Patti Page and Frank Sinatra.

The special record was mailed to 400 radio stations this week for use on July 1.

Another Cole Joins Ranks Of Record Artists

CHICAGO. — (ANP) — Singer Nat "King" Cole's daughter, "Cookie" seemed to be the only member of the Cole family not under contract with a record firm last week as the news leaked out that Ike Cole had just signed an exclusive contract with Bally Records here.

Ike, brother of famed singing star Nat "King" Cole, will be used both vocally and instrumentally on an album currently being established, according to an announcement by Jimmy Hilliard, president of Bally Records.

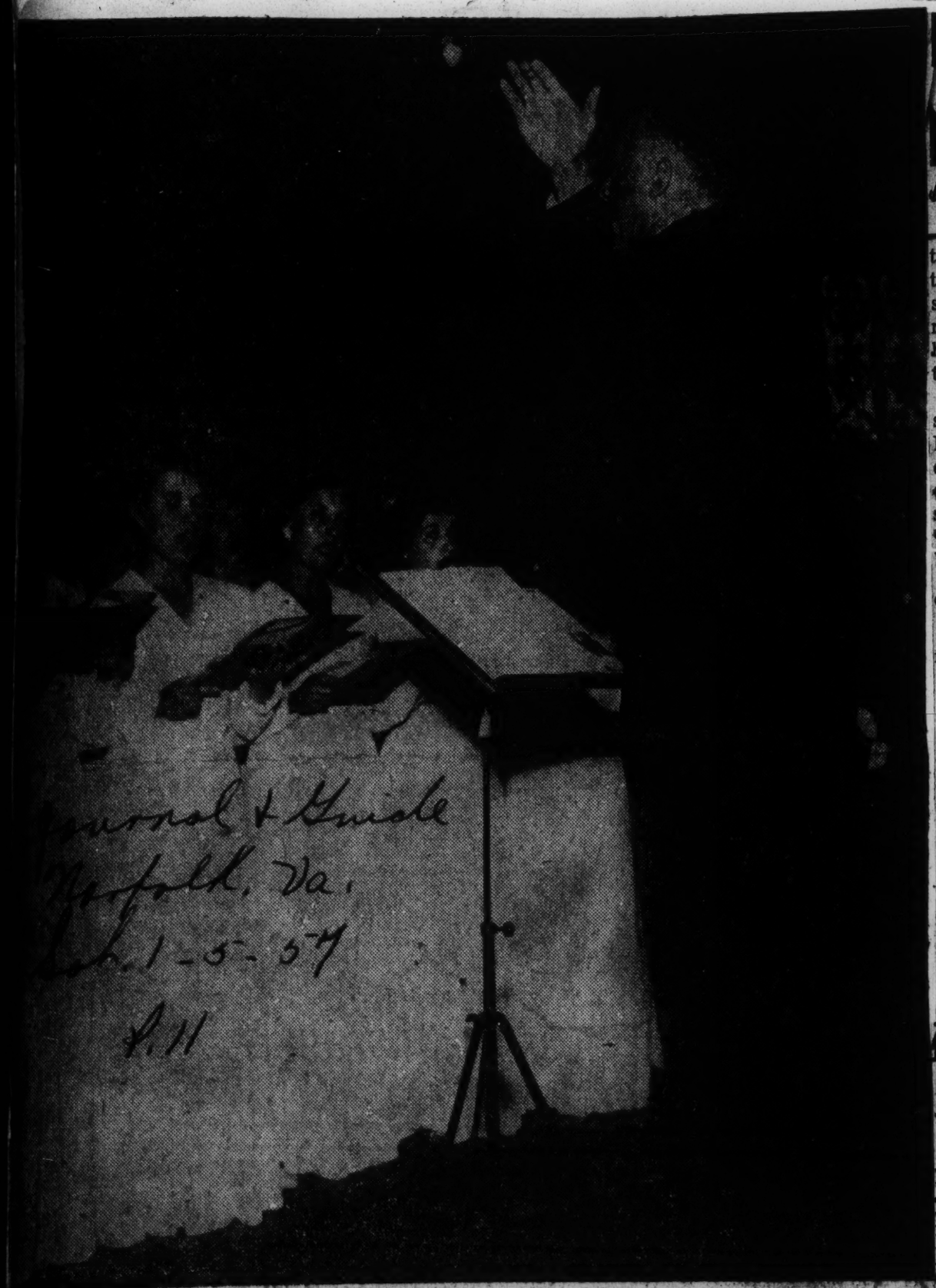
Nat's wife, Maria, also has established herself high in the record world since first waxing a tune. Mrs. Cole appeared recently on Cole's Monday night national television show.

Ike Cole, whose singing style tends to resemble that of his noted brother, is equally versatile instrumentally as is Nat.

The proposed album being processed by young Cole is his first attempt on an LP.

28 1957

WILLIAM L. DAWSON



28

Tuskegee Conductor In Spain

William L. Dawson, Tuskegee composed and conductor, in one of his familiar poses as he conducts the Orfeon Donostirra of San Sebastian, Spain, in the Basilica at Loyola, as a part of the 400th anniversary of the death of St. Ognacio de Loyola, founder of the famed Jesuit Order, the Company of Jesus.

Dawson to conduct N.Y. band festival

Afro-American Sat. 3-23-57

Baltimore, Md.

TUSKEGEE INSTITUTE, Al William L. Dawson, conductor-composer, and former director of the famous Tuskegee Institute Choir, will go to Schenectady, N.Y., April 1, where he will be guest conductor of the annual band festival.

28

p. 10

This two-day festival, under sponsorship of the Schenectady Public School system, features contests the bands and orchestras during the daytime sessions, with concerts each evening using the combined bands and orchestras.

Mr. Dawson will be guest conductor at the concerts.

* * *

DAWSON IS widely known for this exceptional ability as a choral conductor, but the wealth of his instrumental background is a secret of his successes with choral directing.

For four seasons he has a trombone virtuoso, with the Chicago Civic Orchestra. For three years he was supervisor of instrumental music, in the Kansas City, Mo., public school system.

Since resigning his post as director of the choir at Tuskegee Institute in 1955, Mr. Dawson has confined his musical activities to composing, consultations and guest conducting.

Schedectady of Howard Hanson's "Chorale and Allelula" for symphonic band.

p. 3-B

Dawson is internationally known for his exceptional ability as a choral conductor, but the wealth of his instrumental background is a secret of his successes with choral conducting. He is a former trombone and euphonium soloist. For four seasons he was first trombonist of the Chicago Civic Symphony Orchestra. For several years he was supervisor of instrumental music in the Kansas City, Mo., Public School System.

At the recent New York State School Music assn.'s 25th Anniversary Annual Conference which convened at Syracuse, N. Y., Nov 28-Dec. 1, 1956, Dawson was the guest conductor of the All State Choir of 200 voices.

Last summer Dawson was sent to Spain by the United States Department of State to do guest conducting. The American Embassy in Spain recently released the following statement concerning Dawson's work with several of the great choral groups of that country.

The musical tour made by William L. Dawson to various choral groups of Spain was completed on Sept. 25 when Mr. Dawson finally left this country. In every way it was a complete

Tuskegee

Informer p. 3

Sat. 4-6-57

TUSKEGEE INSTITUTE, Ala—William L. Dawson, conductor-composer, will leave Tuskegee this week for Schenectady, New York, where he will be guest conductor of a Band and Orchestra Festival, April 2 and 3. The festival will be under the sponsorship of the school system of Schenectady.

Dawson Starts Fall Schedule

Sat. 11-2-57

Increasing demands for the services fo William L. Dawson, as guest conductor, will carry the noted conductor-composer into two new locations during the month of November, Pontiac, Michigan, November 4, and White Pdains, New Yor.

For the White Plains engagement, Dawson will conduct a chorus of 250 selected voices, at the Westchester County Festival.

This, the White Plains sectional All-State program is sponsored by the Westchester County School Music Association.

Since Dawson resigned from Tuskegee Institute a few years ago, he is devoting most of his time to guest conducting, arranging and editing for various publishers

Dawson To Conduct Bands At Schenectady Festival

Advertiser Montgomery, Ala.

Mon. 4-1-57

TUSKEGEE INSTITUTE, Ala., March 31—William L. Dawson, conductor-composer, will leave Tuskegee this week for Schenectady, N. Y., where he will be guest conductor of a Band and Orchstra Festival, April 2-3. The festival will be under the sponsorship of the school system of Schenectady.

28

A special feature of the festival will be the performance of a new arrangement of "His Song," by the late R. Nathaniel Dett, which Mr. Dawson has made for combined bands, orchestras and organ, at the festival. Dawson will also

success. His ability to charm the local conductors and get previously unheard expression from their group amazed the critics as much as it pleased his audiences. His pleasing personality and unassuming character make him a most pleasing ambassador to places in Spain with little previous contact with Americans or with Negroes.

Composer-Conductor-Director

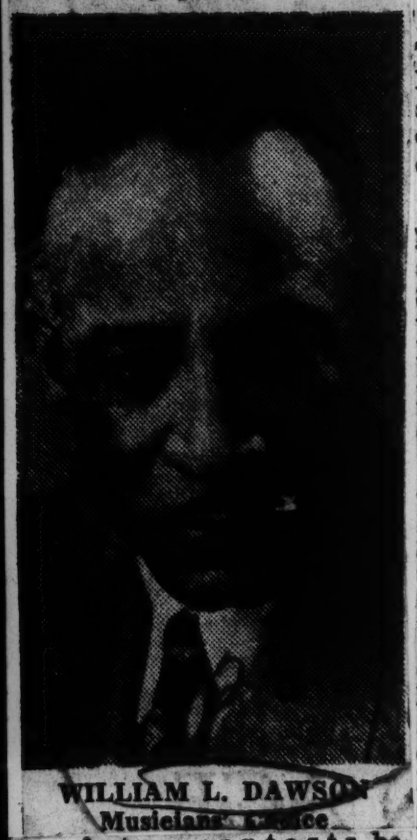
Journal and Guide P. 15
Norfolk, Va.

Meet Real Wm. Dawson

Sat. 3-23-57

By MILTON L. RANDOLPH

SCHENECTADY, N. Y. — Here on April 1, William L. Dawson starts a stint as guest conducter of the annual band festival. This two-day festival, under the sponsorship of the Schenectady public school system, features contests between bands and orchestras during the day, and concerts at night.



WILLIAM L. DAWSON
Musicians' Prince

It is these nocturnal concerts that Mr. Dawson will direct.

• • •

PROGRAMS HERE list Mr. Dawson most prominently as the former conductor of the famed Tuskegee Institute choir. That's what he is known as, most prominently. But to musicians "in the know", the name "William L. Dawson" means much more. They denote a conductor-compoer-director-instrumentalist.

Mr. Dawson is widely-known for his ability as a choral conductor, but the wealth of his instrumental background is a secret of his successes with choral directing. For four seasons he was a trombone virtuoso with the Chicago Civic orchestra. For three years he was supervisor of instrumental music, in the Kansas City, Mo. public school system.

Norfolk, Va.

SINCE RESIGNING his post as director of the choir at Tuskegee institute in 1955. Mr. Dawson has confined his musical activities to composing, consultations and guest conducting.

During the summer of 1956, he was sent to Spain on a mission by the Department of State, as a part of its International Education Exchange Program. His mission was to introduce and train some of the better-known Spanish Choral groups to sing Negro "Sprituals" in English and to conduct the music of Tomas Louis de Victoria, the great Spanish composer of the sixteenth century.

• • •

ON THIS MISSION he trained and directed the Orfeon Donastiarra, at San Sebastian and presented this group in concert in the Basilica at Loyola. This group was also presented in concert from the Plaza of the City Hall, in the city of San Sebastian.

From San Sebastian he went to Lerida where he trained and directed the "Ordeo Lleidata." The final group with which he worked was the Coral Polifonica de la Empresa "Bazan", at El Ferrol del Caudille. This group of 150 singers was presented in concert in the Cathedral at Santiago de Compostela.

AMONG THOSE present at these concerts were the United States' Ambassador to Spain, The Honorable John Davis Lodge, and his party; personal representatives of the Pope; outstanding musicians, writers, and other important representatives; and people from all parts of Spain. The work of the Orfeon in both the music of Victoria and the "Spirituals", which were sung in English, was received most enthusiastically.

Professional reaction to the importance of this mission was indicated in a report by Antonia Gonzales de la Pena, coming from the Embassy at Madrid, in which, writing about Mr. Dawson, he said, "he has left an unforgettable memory with the members of the choruses and with his audiences. The thousands of people who attended the concerts were especially surprised by the fine quality of the songs, by their melody and also by their poetical words. Europeans are used to think of Negro music as being that of the 'Blues' or 'Jazz' or that cultivated by the Negroes of the Antilles, the Afro-Cubans, so that people who listened for the first time in a cathedral to these pure melodies, which seem to have been revealed even more than inspired by heavenly angels and cherubim - as Victori's are felt forever wrought into wonderfully artistic jewels cried: 'I did not know that there could be in America such music'.

"TODAY RELIGIOUS directors of church choruses, who were reluctant to have Mr. Dawson direct in Temples, perhaps because of their ignorance of te 'Spriituality' of the 'Spriituals', now not only invite him warmly but also have asked and begged him to send them scores of the Negro songs in order that they may be interprested in Spain."

On the day of parting for his return to America, Maestro Gorostidi, director of the Orfeon Donostiarra of San Sebastian, addressed Mr. Dawson in the name of his choral group. He siad, "A great musician, director and composer, humble, simple and modest, ahs directed the Orfeon from the first bar of the 'San Ignacio March.' He has given a very brief course on how to prepare a choral group, on what must be the individual attitude before music or a rare sense - rare, because of its perfection of delivery, shade and expression. And he has done so completely voluntarily, always maintaining his serene character both in success and in his work."

DePaur's Opera Gala Scores Hit in Chicago

CHICAGO.— (ANP) — The Chicago Civic Opera House saw the debut of Leonard de Paur's "Opera Gala" doing concert versions of "Four Saints in Three Acts", "Carmen Jones" and "Porgy and Bess" here Sunday afternoon.

A large and enthusiastic audience braved near zero weather to hear and witness the performance. A group of stars and a feminine chorus have been added to the famed formerly all male "infantry chorus" which for eight seasons has delighted theater goers all over the world.

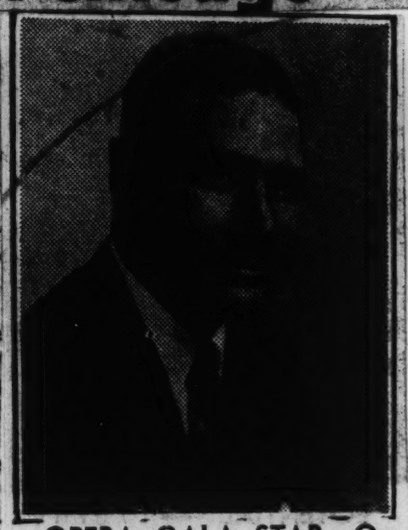
Leading soloists were: Lawrence Winters, on leave from the New York City Opera and fresh from European triumphs as guests with the Hamburg State Opera; Inez Matthews, just returned from London where she did the lead in "Four Saints in Three Acts;" and Luther Saxon, who was "Joe" in the original "Carmen Jones" on Broadway.

They were ably supported by soloists Joy Mearimore McLean, Walter P. Brown, Berniece Hall, Clyde Turner and George Marshall.

A small but competent symphony orchestra which travels with the large group occupied the stage with the 30 singer cast, the whole giving a brilliant appearance in the multi-million dollar opera house.

The event, a benefit for the South Side Community Art Center, was sponsored by a large group of South Side matrons and members of the art center board, with Etta Moten and Katherine Dickerson serving as co-chairmen.

Musicianship of the highest order was revealed by the cast which is booked solid for the winter season under the banner of the Columbia Artists Bureau. The affair was a distinct success both artistically and financially, the proceeds going to further the program of the art center of which Mrs. George White is president, Mrs. Jeanette Jones, director, and Frayser Lane, board chairman.



OPERA GALA STAR—One of the four stars of Leonard de Paur's Opera Gala, which comes off this Saturday evening at 8:30 at the Shrine auditorium, co-sponsored by Alpha Kappa Alpha and the Community Civic Music ass'n., is tenor Luther Saxon.

Four stars, Lawrence Winters, baritone; Inez Matthews, soprano, and a company of 60, are featured in the concert which is on a 90-city tour.

The highly-disciplined company, which is under the baton of Leonard de Paur, internationally famous conductor, will sing excerpts from "Porgy and Bess", "Four Saints in Three Acts", and the glittering Hammerstein-Bizet "Carmen Jones", all Broadway successes.

The concert is a benefit for Alpha Kappa Alpha scholarships.

Parts of three operas offered by Opera Gala

The exciting new concert attraction, the de Paur Opera Gala, to be presented Saturday evening, Feb. 2 at the Shrine auditorium under the joint sponsorship of Alpha Gamma Omega chapter, Alpha Kappa Alpha sorority, in association with the Community Civic Music ass'n., offers audiences for the first time, not one, but excerpts from three famous Broadway operatic successes.

Under the direction of Leonard de Paur, who gained note as the conductor of the de Paur Infantry Chorus, now disbanded in favor of the new company, the operas are "Four Saints in Three Acts," with its witty libretto by Gertrude Stein and sparkling music by Virgil Thomson; the Hammerstein-Bizet "Carmen Jones," and the American classic, "Porgy and Bess," of Dubose Heyward with music by George Gershwin.

Lawrence Winters, leading baritone of the New York City Opera and guest at the Royal Opera of Stockholm, will be the singing star. Other principals are Inez Matthews, who has starred in the Broadway productions of two of the de Paur Gala operas, Luther Saxon, tenor, who appeared in the original "Carmen Jones" and has performed with the de Paur Chorus since 1948. A baritone soloist with the chorus, George Marshall, will also assume solo roles with the Opera Gala.

This is a company of 50, including an orchestra of 25.

The operatic development is regarded as a natural broadening of the de Paur chorus. Fifteen members of the original ensemble remain with the veterans of many years of singing together. The chorus was organized during the war, appearing for troops all over the world, and stayed together after the peace to become one of the most successful concert attractions in America. The Opera Gala is now on its first transcontinental tour, including visits to 90 of the leading cities of the country.

Chicagoans Hear, Like de Paur Group's 'Gala'

By ANP

The Chicago Civic Opera House saw the debut of Leonard de Paur's "Opera Gala" doing concert versions of "Four Saints in Three Acts." "Carmen Jones" and "Porgy and Bess" here Sunday afternoon.

Leading soloists were: Lawrence Winters, on leave from the New York City Opera and fresh from Europe triumphs as guest with the Hamburg State Opera; Inez Matthews, just returned from London where she did the lead in "Four Saints and Three Acts;" and Luther Saxon, who was "Joe" in the original "Carmen Jones" on Broadway.

They were ably supported by soloists Joy Mearimore McLean, Walter P. Brown, Bernice Hall, Clyde Turner and George Marshall.

the renowned Metropolitan Opera organization, were to be presented with Lawrence Winters, baritone, Inez Matthews, mezzo-soprano, and Luther Saxou, tenor, supported by a crack, mixed chorus and small, but fine, symphony orchestra.

In the "4 Saints" opera by Virgil Thompson (libretto by Gertrude Stein), Mr. Winters, who has appeared in more grand opera roles than any Negro singer in the world—Miss Matthews and Mrs. Saxou were presented, with soloists. Joy Mearimere McLean, Walter Brown, Bernice Hall, Clyde Turner (also a choral conductor in his own right) and George Marshall, collaborating.

The same cast appeared in the Carmen Jones excerpt, featuring the well-known mezzo-soprano, baritone and tenor arias, and the brilliant, top-speed quintet.

The final offering comprised well-known Porgy and Bess numbers; Summertime, A Woman is a Sometime Thing; Gone, Gone: My Man's Gone Now, Promised Land, 'Got Plenty O'Nothin'; Bess, You is My Woman Now; Oh, I Can't Sit Down, the inimitable It Ain't Necessarily So, There's a Boat Leaving Soon for New York, and Oh Lord, I'm on My Way.

Particularly noticeable were the high choral effects throughout the concert, topped by singers reaching above high C.

Mr. de Paur, a protigee of pioneer Hall Johnson, conducted the entire production from memory & proved himself to be a conductor of an orchestra as well as that of a chorus. And his concert can easily be regarded as the most striking achievement in the annals of American Negro concert—giving!

De Paur's Opera Scores In Carnegie Hall Concerts

New York, N. Y., June 24 — Leonard de Paur, famed Negro choral conductor, presented his Opera Guild recently in Carnegie Hall, under Columbia Artists Management, Inc., to a large audience assembled by the great inter-racial Church of the Master, the Rev. James H. Robinson, Negro pastor.

In the initial announcement of the concert, it was immediately apparent that something epochal was coming to pass in the way of Negro creative, programmatic display. Excerpts from 3 sensational operas: Porgy and Bess, 4 Saints in 3 Acts, Carmen Jones, that have contributed not a little in the acceptance of Negro singers into

THE EVER PRESENT AUTOGRAPH SEEKERS — Fans and admirers from all age ranges kept Miss Mattiwilda Dobbs busy signing autographs following her recital Sunday at Wheat St. Baptist Church. — (Perry's Photo)

Atlantan Returns

Atlanta Applauds Mattiwilda Dobbs

By MARION E. JACKSON

Mattiwilda Dobbs, with the cheers from her Metropolitan Opera debut in Rigoletto still ringing in her ears, came home Sunday night to receive an ovation from her native Atlanta at Wheat Street Baptist Church.

With her reputation enhanced as one of the world's greatest coloratura sopranos as a result of remarkable successes with LaScala in Italy, the San Francisco Opera Company and in opera in London, as well as triumphant concert appearances throughout the world, Miss Dobbs was confident and poised as she appeared before a hometown audience which greeted her with attention that was almost hypnotic.

Her tones were accurate, well focused and sensitively colored Throughout her recital she was convincing and communicative.Her top tones were exceptionally brilliant and inspired.

DRAMATIC FIRE

Miss Dobbs sang with dramatic fire in her reading of the art "Una voce poco fa" from Rossini's "Barber of Seville". She gave the operatic excerpt as much musical meaning as possible. Here she put on display fine, ringing tones which swelled with effortless flexible lyric heights within the most favorable limits.

She was equally as profound and eloquent singing plaintive "A City Call Heaven', unaccompanied.

Miss Dobbs was stirring and devout in the Negro spirituals" Let Us Break Bread Together" by Lawrence", Every Time I Feel a Spirit and "Stan' Still Jordan" by Burleigh.

PRAYFUL NOTE

In her reading of the spiritual, Miss Dobbs captures all of the hope, faith and pathos of her people In these times when the troubled role of her people in the Americas still cries for liberation and resolution, she mounted their aspirations on a prayful note of faith.

No one can guess what is in an artiststs mind and nervous system, but one thing can be taken for granted. Miss Dobbs is assured of her reputation as one of the outstanding artists of the day.

WEDDING CANTATA

She approached her reading of Bach's statutesque "Wedding Cantata" with flaw technique. She was equally as serene in "Care Selve" "Oh, Had I Jubal Lyre" by Handel".

Following intermission, Miss Dobbs sang a series of light and airy French songs by Reynaldo Ham, A Bachelet and E. Paladilhe.

Miss Dobbs won her most sustained applause of the evening by her rendition of Georges Bizet's "Ouver ton coeur".

Miss Dobbs was assisted by Paul Berl at the piano.

FROM MET TO LEMOYNE—Mattiwilda Dobbs, Negro coloratura soprano who scored a major success last November in her Metropolitan Opera debut, will sing at 8:30 p.m. tomorrow in C. Arthur Bruce Hall as the second of the series of attractions sponsored by the Cultural Activities Committee at LeMoyne College.

Dobbs Concert Wins Praise

TUSKEGEE INSTITUTE, Ala. Jan. 20 — An enjoyable evening was spent by an estimated crowd of 2,300 as they listened to soprano Mattawilda Dobbs in concert Sunday, Jan. 13. The Metropolitan Opera star was presented in the institute chapel as a feature of the Tuskegee Institute entertainment course.

Miss Dobbs, poised and attractive throughout her hour and a half long presentation, delighted her audience with a varied and unbackneyed program. The first group of numbers consisted of the

recitative: "Die Welt Wird Wieder Neu," and the aria, "Phoebus Eilt" from "The Wedding Cantata," No. 202 by Johann Sebastian Bach; "Care Selve" from "Atlanta" and "Oh, Had I Jubal's Lyre," from "Joshua"—both by Handel. "Care Selve," especially, was done with warmth and feeling and "Oh, Had I Jubal's Lyre" demonstrated the artist's flexibility of voice and excellent breath control.

The artist's second group comprised four songs by Johannes Brahms. They were "Wire Wandelten," "Aub dem Schiffe," "Kommt dir Manchmal in den Sinn," and "Botschaft." "Auf dem Schiffe," which was light, breezy and quite brief, particularly won the audience's approval.

The aria "Regnava nel silenzio" from the opera "Lucia di Lammermoor," by Donizetti made up the third group.

During the brief intermission, Miss Dobbs was presented with a lovely basket of gladioli by Miss Frances Goodwin, senior in physical education.

The next group of numbers, which started off the lighter half of the program, included the familiar "Si mes vers avaient des ailes" and "Reverie"—both by R. Hahn, the beautiful "Chere Muit" by Bachelet, "Psyche" by Paladilhe, and the well-known "Ouvre ton coeur" by Bizet. The first and the final numbers in this group each received a rather different interpretation from Miss Dobbs than is generally associated with these particular songs. The "Si mes vers airent des ailes" was treated serenely almost indifferently; and the usually stirring and exciting "Wuvre ton coeur" was noticeably slowed in tempo and became rather ponderous in nature.

Four spirituals, comprising the fifth group, brought the formal program to a close. "Let Us Break Bread Together" arranged by Lawrence, "Every Time I Feel The Spirit" arranged by Hurleigh, and "Stan' Still Jordan," also arranged by Hurleigh, were all well received by the audience. However, certainly the high light of this group was "A City Called Heaven," which the artist sang unaccompanied. This number emphasized the rich beauty of her voice, and also showed her warmth and feeling of interpretation as no other selection on the program had done.

As an encore, Miss Dobbs sang the beloved "Summer Time" from Gershwin's opera "Porgy and Bess."

Paul Berl served admirably as Miss Dobbs' accompanist. His accompaniments were sympathetic and well executed, yet never overpowering to the artist's voice.

Negro Coloratura Soprano In Recent Triumph At 'Met'

Atlanta-Born Artist Offers Second Of Series Sponsored By Cultural Affairs Committee

TOMORROW NIGHT at 8:30 Mattiwilda Dobbs will make her first recital appearance in Memphis. She will be presented by the LeMoyne College Cultural Affairs Committee at the college's C. Arthur Bruce Hall, the second event of a series of three.

The Atlanta-born Negro coloratura soprano only last November triumphed in her debut at the Metropolitan Opera. Only William Warfield and Marian Anderson of her race had preceded her there, and she was the first to sing a starring role—that of Gilda in "Rigoletto."

Program Listed

Her program here will be as follows:

Phoebus Eilt, from Cantata No. 202 ("Wedding")	Bach
Care Selve, from "Atalanta"	Handel
O Had I Jubal's Lyre, from "Joshua"	Handel
Wir Wandelten	Brahms
Auf Dem Schiffe	Brahms
Kommt dir Mancmal in Den Sinn?	Brahms
Botschaft	Brahms
Regnava nel silenzio, from "Lucia di Lammermoor"	Donizetti
Saeta	Nin
Granadina	Nin
Elegia Eterna	Granados
Danza Andaluza	Granados
Coplas de curro dulce	Obradors
Let Us Break Bread Together	Arr. Lawrence
Every Time I Feel the Spirit	Arr. Burleigh
A City Called Heaven	Traditional
Stan' Still, Jordan	Arr. Burleigh

The singer's musical training began at 7, with piano! She was the fifth of six daughters of a railway mail clerk. It was not until she was 15 that she became interested in voice, and then by accident. While visiting a sister in Dallas, she discovered her talent, and on her return home to Atlanta, began to study all the vocal music she could lay her hands on.

She was graduated in 1946 from Spellman College as valedictorian, and went on to Columbia University in New York to get her master's in Spanish.

Won Scholarship

She won a Marian Anderson Scholarship in 1947, followed by a Mannes School of Music scholarship in 1948 to attend its opera workshop and a 1949 scholarship at the Berkshire Music Center, Tanglewood, Mass.

Honors kept coming her way. A John Hay Whitney Opportunity Fellowship in 1951 gave her two years' study in Paris with Pierre Bernac, and the same year, she won first prize at the International Music Competition in Geneva.

In 1951-52 she sang recitals in Sweden, Holland and France. In 1953, she became the first Negro

Mattiwilda Dobbs Performs With Israeli Group

TEL AVIV — Mattiwilda Dobbs, gifted American coloratura soprano from Atlanta, Ga., triumphed in a performance with the Israel Philharmonic Orchestra here receiving a five-minute ovation after singing works of Mozart and Gliere.

She was the first American artist to come to Israel since the United States lifted the ban on travel to the Middle East.

The orchestra was conducted by Josef Krips, conductor of the Buffalo Symphony Orchestra.

Mattiwilda Dobbs To Perform In Troubled Israel

Mattiwilda Dobbs, opera star, who has achieved international fame as an artist has been invited to do 17 performances in Israel, it has been disclosed.

Miss Dobbs will spend four weeks in that country as guest artist with the Israel Philharmonic Orchestra. She was scheduled to go to Israel earlier. She was held up by the Middle East Crisis.

Miss Dobbs has gained fame in every country in Europe where she has appeared. She has made special appearances in the Scandinavian countries during the past seven years.

Mattiwilda Dobbs In Detroit Debut

By THEODORE C. STONE

Mattiwilda Dobbs, the sensational soprano who made her spectacular Metropolitan Opera debut last fall won new honors when she appeared as guest soloist with the Detroit Symphony Orchestra, Thursday evening, Oct. 17, at the first concert of the season.

Appearing as soprano soloist with the world famous orchestra, Miss Dobbs sang under the baton of Paul Paray, conductor of the symphony, in the Ford Auditorium.

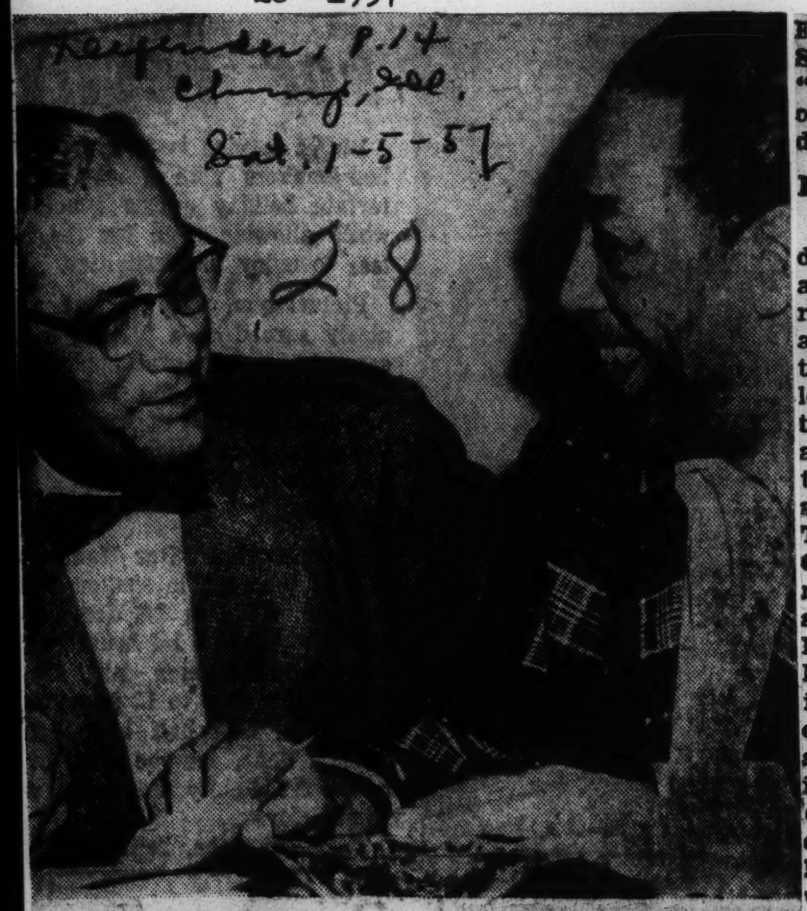
Miss Dobbs sang as her special selections Recitativo and Zerbinetta's aria from the Richard Strauss opera "Ariadne auf naxos," Bach's Wedding Cantata, "Weichet nur betruebte schatten," No. 202, for soprano and orchestra.

Paray programmed Sibelius's Symphony No. 1 in E Minor and Tschaikowsky's Overture Fantasy "Romeo and Juliet."

A native of Atlanta, Ga., Miss Dobbs was catapulted to international recognition in 1951 with the winning of the first prize in the Geneva Competition.

She spent three years in Europe singing at La Scala in Milan, England's Glyndebourne Festival and the Royal Opera House, Convent Garden, in France, Italy, Belgium, Holland and Scandinavia.

During the 1957-58 season Miss Dobbs will sing her first "Lucia di Lammermoor" at the Met, and repeat her Zerbinetta and Constanza (Mozart's "Abduction from the Seralglio") roles with the Little Orchestra Society in Carnegie Hall.



DUKE ELLINGTON, right is shown as he donated check in addition to playing for benefit for Dr. T. K. Lawless Hermatology Foundation for hospital in Israel at Chicago's Regal theatre last Saturday. Dr. Lawless is accepting the aid.

JAZZ FROM NEWPORT

By JOHN S. WILSON

NOW that summer jazz festivals have become established annual affairs, the next logical step has been taken. Portions of the festivals are being recorded for cold weather reconsideration.

The fullest disk treatment given to a summer festival so far is Columbia's coverage of the American Jazz Festival at Newport last summer. The set is made up of four disks, sold individually—Ellington at Newport, Duke Ellington and the Buck Clayton All-Stars at Newport, Louis Armstrong and Eddie Condon at Newport and Dave Brubeck and Jay and Kai at Newport.

Duke Ellington receives the greatest space—three sides—and deserves it. Newport was an important step in the recent climb of the Ellington band back toward its former levels of musical interest and popularity. It was Mr. Ellington's band that provided the high point of the three-day Newport festival with an electrifying performance of Diminuendo and Crescendo in Blue which brought on the kind of dancing in the aisles that Benny Goodman once conjured up at the Paramount Theatre.

A good deal of the excitement of the performance was contributed by the festival audience, but even when it is calmly appraised on a disk, the great, propulsive drive that the band achieved on this long number remains impressively exhilarating. Mr. Ellington also offered a new work, appropriately named Newport Jazz Festival Suite which, like so many of his longer works, is largely a framework for his soloists, although in the slowest of its three sections there is some solid, rib-sticking ensemble work as the Ellington feeling for tonal color moves to the front. His other contribution to the Newport disks include rich-hued versions of four Ellington favorites (Jeep's Blues, Sophisticated Lady, Take the "A" Train, I Got It Bad) and one lengthy bit of banality, the drum-dominated Skin Deep.

Big Band

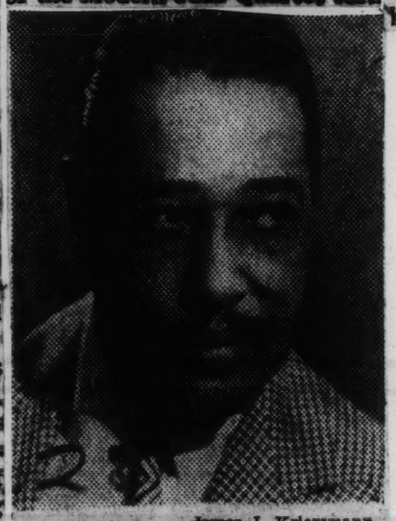
A reminder of the halcyon days of the Ellington band is also at hand in a collection of recordings made between 1940 and 1942, In a Mellotone (Victor), when Mr. Ellington was leading what may well have been the greatest big jazz band ever assembled. The sixteen selections on this disk are rarely anything less than magnificent. They range from the explosive Cotton Tail to the poignantly melodic What Am I Here For and a haunting, blues-filled I Don't Know What Kind of Blues I Got. Some of the edge is taken off an otherwise splendid reissue disk by the shrill, shallow sound with which Victor invests many of its jazz reissues (a recent Victor collection of the classic 1939 recordings by Muggsy Spanier's Ragtime Band was all but ruined by atrocious re-engineering of what had once been perfectly good recordings).

But to return to Newport: The Buck Clayton All-Stars, who share one disk with the Ellington band, is a group that includes the dauntless and unquenchable tenor saxophonist, Coleman Hawkins, who whips the Claytonites through three spirited selections and seemingly spurs Mr. Clayton to some of the best trumpet playing he has left on records in quite a while. The Louis Armstrong-Eddie Condon disk is made up of typically exuberant and brash outbursts by customary Condonites (Wild Bill Davison, Bud Freeman, Lou McGarity, etc.) and five of Mr. Armstrong's current machine-made products, while the fourth disk includes three slick and glassy exhibits by the two-trombone team of J. J. Johnson and Kai Winding and a group of selections by the Dave Brubeck Quartet which serve to re-emphasize the almost unfailing abilities as a creative soloist of Mr. Brubeck's alto saxophonist, Paul Desmond.

Adventurous

The Modern Jazz Quartet at Music Inn (Atlantic) is not, as the Newport disks are, a recording of a public session at a summer festival. However, it is a product of the Quartet's three-week stay as the jazz group-in-residence at Music Inn, Lenox, Mass., last summer and it was recorded in the Music Barn adjoining the Inn. On this disk, the Quartet continues to show itself as one of the most perceptive and adventurous groups in jazz. John Lewis, the pianist and leader of the group, emerges even more clearly as a creative leader and organizer of remarkable ability, comparable to the role played by Duke Ellington in the Nineteen Thirties and Forties. His Variation No. 1 on God Rest Ye Merry, Gentlemen is delightfully imaginative jazz, a brilliant fusion of various musical materials in a valid, tasteful and completely jazz-oriented whole. The Quartet is joined by clarinetist Jimmy Giuffre on three selections in which his wistfully brooding lower-register playing fits in snugly with the Quartet's penchant for cleanly designed understatement.

Mr. Giuffre can also be heard at greater length on The Jimmy Giuffre Clarinet (Atlantic), an intriguing tour de force on which he plays with moving conviction in ensembles ranging from himself unaccompanied to a richly voiced nonet. All the members of the Modern Jazz Quartet turn up at one time or another on Ballads and Blues (Atlantic) which features the Quartet's vibraphonist, Milt Jackson, in varied company. Mr. Jackson is a crafty hand with a ballad but the high points on this disk occur when the tempo speeds up for How High the Moon and Bright Blues and Mr. Jackson is joined by John Lewis' prodding, percussive piano and Lucky Thompson's elegantly assertive tenor saxophone.



James J. Kriegsmann

Duke Ellington.

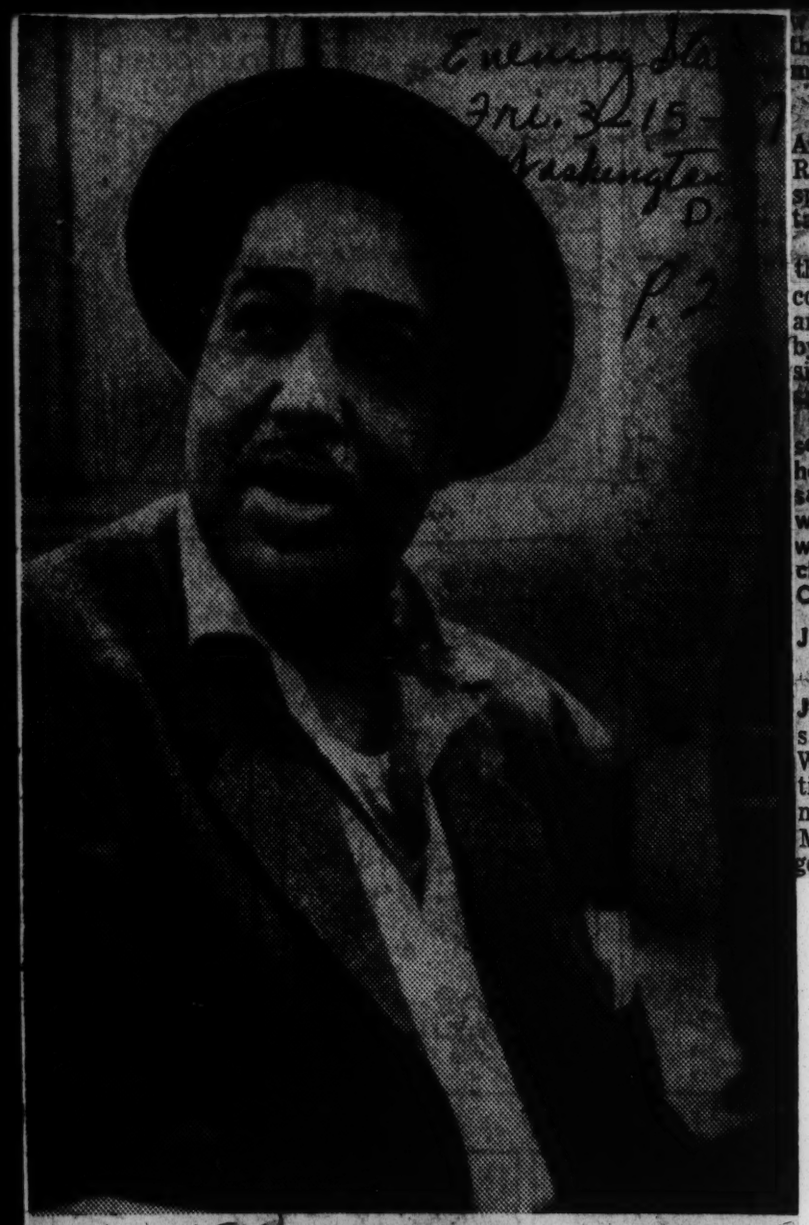
Duke Ellington offers old medley, new tune on 'World'

New York (AMP) — "A Drum's a Woman" is the title of Duke Ellington's latest composition, and the Duke played a bit of it when he and his orchestra appeared on "Wide Wide world" Sunday on NBC-TV.

The great jazz conductor and composer was picked up by "Wide Wide World's" cameras in the new Civic Auditorium in Omaha, Neb. From the stage there, he exchanged views on "hot music" with program host Dave Garroway in New York.

And then the Duke launched into a medley of some of his all-time favorite compositions: "Mood Indigo," "Sophisticated Lady," "Solitude," "Do Nothing 'Til You Hear From Me," "Don't Get Around Much any More," "Caravan," "I'm Beginning to See the Light," "I Let a Song Go out of My Heart," "I Got It Bad and That Ain't Good," and "It Don't Mean a Thing if You Ain't Got that Swing."

His appearance was part of an overall program entitled "American Riches," produced by Alan Neuman.



Evening Star
Fri. 3-15-57
Washington D.C.
P. 2

'THE DUKE'

Duke Ellington will be visited in his Manhattan apartment by Edward R. Murrow tonight on Person to Person (10:30 o'clock. WTOP—9).

was a great show and a good thing that the sponsors did to make it possible."

* * *

CONCERT SINGER Marian Anderson and her husband, Razz Fisher, saw the Ellington spectacular in their Manhattan apartment.

"We were much enthused," they declared, "As far as we're concerned, it was better than anything which has been done by a colored person on television. Hail to the pioneering spirit of the sponsors."

Gospel singer Mahalia Jackson sent Ellington a wire from her Chicago home. The message read: "Thank God you were the one chosen to show what we can do if given a chance. Thank U.S. Steel and CBS too."

JOINS SALES STAFF

WASHINGTON — **Nathan Johnson** has been appointed sales representative for the Washington Branch of the National Brewing Co., it was announced here this week by Marty Oberman, sales manager.

Ellington TV opus gets mixed critic reaction

Herald-Examiner Baltimore Md.
Sat. 3-16-57

NEW YORK — Critical appraisal of the Duke Ellington opus, "A Drum Is A Woman," ranged from good to bad last week. An example of the assorted reactions follows:

* * *

JACK GOULD, New York Times:

"A Drum Is A Woman," an original jazz fantasy by Duke Ellington and Billy Strayhorn, received a stage production Wednesday night. Initially, the work had been introduced on a longplaying record.

In "A Drum Is A Woman," the Messrs. Ellington and Strayhorn are undertaking to recount the history of jazz in terms of a rather complicated love story. A youth in the jungle, Carribee Joe, finds out that his drum is a woman, Madam Zajj. Madam, the embodiment of jazz, travels from the jungle to the Caribbean, Chicago, West Fifty-second Street and lastly to outer space, but finally is reunited with Carribee Joe.

"Taken as an entity 'A Drum Is a Woman' lacked clarity and contrast; it consisted more of several individual numbers than a unified composition with something really to say. Mr. Ellington always has been a composer of many moods, and this is reflected in "A Drum Is a Woman.'

"To a layman's ear there were moments of most interesting jazz. But none of them really seemed up to the highest Ellington standard by any means. Much of "A Drum Is a Woman" sounded shrilly pretentious, lacking in compelling emotional intensity, or merely routine commercial numbers such as might be found in a night-club floor show for visiting tourists."

* *

STEVEN SCHEUER, New York Mirror:

Duke Ellington last night brought his high-flyin' musical imagination, along with a few 'swingin' chicks, to TV, which had been draggin' it all night until the Duke cut out. To no one's surprise, Duke and his cats — including cheoreographer Paul Godkin and director Norman Felton — blew up a welcome off-beat storm called 'A Drum Is a Woman.'

The suave Duke showed up as the in-person narrator for this musical allegory, tracing the history of American jazz from New Orleans to New York via Chicago.

* * *

"**OZZIE BAILEY'S** Number, 'You Better Know It,' may well be entrusted in future weeks to Snookie Lanson (ugh!) on the Hit Parade. Otherwise the music was recognizable Ellingtonia and that's still better than anything going out over the airwaves these nights.

"With all the hack musical talent regularly employed on TV, it's about time a regular video slot was set aside for the Duke, for three generations one of genuinely great American jazz artists and composers."

* * *

HARRIET VAN HORNE, N. Y. World Telegram and Sun:

"A Drum Is a Woman' crooned the soft, insidious voices on last night's Duke Ellington opus.

If I may add my own corollary to that statement, a drum is also a mighty monotonous instrument.

There were monotonous stretches in Mr. Ellington's jazz fantasy. There were some patches of purple prose that surely had been run up by the light of a full moon. In truth, the script was so flimsy and so banal it could have been discarded all together. But there were moments of stunning beauty.

"I've always thought highly of Mr. Ellington's work, too, and there were some graceful and haunting numbers in last night's show.

"The entire production was, in a sense, a hot-house bloom. Exotic, colorful, full of tropical intensity and, except for some of Mr. Ellington's music, lacking the cool sense of order that gives any dramatic offering its integrity."

* * *

PAUL SAMPSON, Washington Post-Times Herald.

"Duke Ellington's jazz fantasy, 'A Drum is a Woman' which was a delight in its long-playing record form, was turned into a glittering bore on television Wednesday night.

"The TV presentation was laden with colorful costumes and pointless, repetitive dances. Paul Godkin, the choreographer, failed to come up with one shred of originality in the dances. The direction at times had the small screen cluttered with so many dancers — all in costumes that combined the worst of the Ziegfield Follies and the Blackbirds of 1929 — that the effect was chaos.

"There were moments when the fantasy fell flat (the scene of Madame Zajj sailing through the air as a sort of jet-propelled Peter Pan) or was weighted down by heavy production (the Mardi Gras sequence).

"Fortunately, the sound technicians gave Ellington's band the prominence it deserved and the music was seldom relegated to the background."

* *

BERNIE HARRISON, Washington Star:

"There was happy music on TV last night — a shirling, swirling explosion of sound.

"To put it quickly, what Leonard Bernstein was saying about jazz on Omnibus last season, Duke Ellington wrote.

"'A Drum Is a Woman' was a dazzling cavalcade of jazz, from the jungle to the moon, told in fantasy form with a style, wit, and with a beat that was irresistible.

"The choreography and staging at times failed to measure up to the Duke's tremendous score but in willowy Carmen deLavallade, the composer found a dancer worthy of his theme. His singers, Margaret Tynes, who sang the demanding theme; Joya Sherrill and Ozzie Bailey were excellent, and the band, heard for the most part via recording, was simply terrific."

* *

HARRY HARRIS, Philadelphia Inquirer:

"The screen was really jumping with vivid sound. movement and color last night during Duke Ellington's curious, but compelling jazz fantasy, 'A Drum Is a Woman.'

"It was just an excuse for a riot of rhythm — jungle style, calypso, classic jazz, progressive, out-of-this-world.

"This was the first all colored TV musical in our memory, and that wasn't the only way in which it was exotic and different.

"Carmen De Lavallade was the and zestuous as the dancing figure of Madam Zajj."

Fellow artists laud Duke's 'Drum effort

Herald-Examiner Baltimore, Md.
Sat. 3-16-57

NEW YORK — The hope of a new era in television was echoed this week in the wake of the recent United States Steel-sponsored presentation of Duke Ellington's jazz fantasy, "Drum Is A Woman."

Several entertainment personalities paid high tribute to United States Steel, The Theatre Guild and CBS-TV for the smashing revue.

* * *

NUFFIE CALLOWAY, wife of the noted bandleader, admitted that she might be "prejudiced" because "I think anything that Ellington does is the

Mrs. Calloway added: "I am glad to see that at last, Duke Ellington is being accorded his place in this medium. Cab idolizes Duke and he agrees with me that Duke should be head of the crowd. We were happy that this honor was paid im. The performances was a wonderful job."

The Count Basies were in tune with the Calloways.

"Bill and I were convinced in advance that if anyone had the poise and abiltiy to make the first breakthrough, it was Duke," Mrs. Basie said. "It

BILL ADD'S Almanac
Courier-Journal
Thurs. 5-2-57 P.11
Louisville Ky.

Is Duke A Musician—A Playwright—or Both?

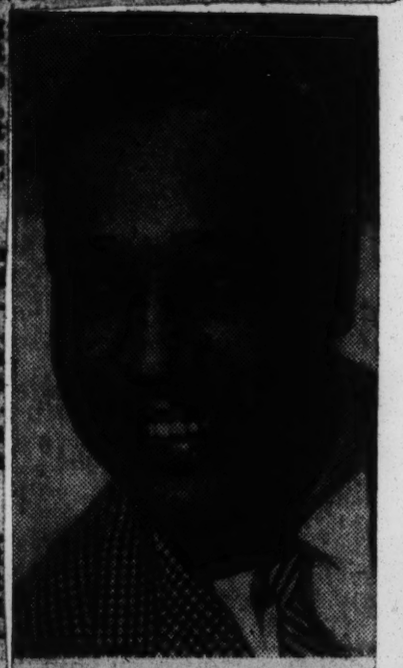
TEN years ago, they would have called me a square.

I don't even know what they call a square these days—that's how rectangular I have become. So when I found I was to interview Duke Ellington about jazz music, I felt like the football hero who registered for the course called Fission because an alumnus had given him a red and real.

The Duke, not only is coming to Louisville to play a date at the Armory and at a private party next month, he tells me, but "Theater Guild" next Wednesday night will do his fantasy, "A Drum Is A Woman" (Channel 11 at 9).

It is this that Ellington wished to discuss. It is, he told me, sort of a history of jazz—but not educational, mind you, just sheer entertainment. It is an hour TV show named from the interesting theory that musicians are more in love with their instruments than they are with their women folk.

"You often hear," says Duke, "of musicians who hand out dough to the girl and say, 'Get lost, honey. I want to spend some time with the instrument.'"



DUKE ELLINGTON
Fantasy—not history

Not Actually A Drum

It appears that in this play the drum operated by Carribee Joe in an African jungle confides that it is not a drum but actually "Madam Zajj," which is Jazz spelled backward—or so near that it makes no difference.

With this, Madama Zajj takes off with Joe in hot pursuit through all the points of the world where jazz has effected a landing. This includes Africa, New Orleans, Kansas City, San Francisco and, at last, New York.

"This is not written for jazz addicts," says the Duke, "and it isn't written as a history of jazz. It's a fantasy and a play."

"A Drum Is A Woman" has been chasing around the Ellington mind for many years. In fact, he says, he started to set it down on paper in 1941 as the score for a movie to be written, produced and directed by Orson Welles.

"I got 12 bars of it written," Ellington says. "Put down a whole stack of notes and got paid for 12 weeks' work. Then there never was a movie, but I never forgot the theme."

Since this is a play by Duke Ellington, it raises the interesting question whether Ellington is a playwright. The equally interesting answer is yes and no. He calls himself an "amateur" and he has written several one-act plays that have been produced. He chooses to call himself a composer in this case, seeking to maintain his amateur standing in the play business.

It seems to me that we in the hinterlands have not been having as much of Duke as we once did, but that now he is becoming the topic of discussion again. I asked him if this was true—and if so, why.

Competing With Selves

I guess I have just not been listening, because he has been doing concerts 52 weeks a year and writing and doing his usual good job of staying ahead of the jazz business.

"We find our toughest competition," he said, "is our historic selves. People keep saying, 'that doesn't sound like Ellington' when we do something new.

"This is a compliment, because Billy Strayhorn, who works with me, and I try to create, and to be creative means that when we get something done it must be something new."

This leads to Duke and Billy getting ahead of the parade from time to time, and then we squares catch up and the Duke is just as hot as he ever was.

"Last time I saw you," I said, "was some years ago. Remember the night the crowd almost tore down the bandstand when you were here with Ella Fitzgerald?"

"Sure do," he said. "I remember it well! Except I think wasn't it Nat 'King' Cole and Sarah Vaughan?"

This is where I thanked Duke and bade him good-by.

Duke Ellington told this reporter that some parts of his recording, "A Drum Is a Woman" (tonight, 10 o'clock, WTOP—9), might be cut, other parts extended, depending on the requirements of the dramatization. The one part I hope they expand, instead of contract, is the section in which the Duke kids the bop-ers and "sophisticated" set. . . . On the record, at least, it's a steady, 5-minute chuckle.

Those who have caught portions of rehearsals for "Mr. Broadway," the George M. Cohan story (Saturday, NBC—4), say Mickey Rooney will be terrific.

'A DRUM IS A WOMAN'

Duke Ellington will star with Joya Sherrill (left) and Margaret Tynes in his own jazz fantasy "A Drum Is a Woman" to be seen tonight on the United States Steel Hour (10 o'clock, WTOP—9).

TV Shows In Review—

Post-Herald 7:31
Fri. 5-10-57
Birm. Ala.

Duke Ellington Rings Most Of Critic Bells

NEW YORK, May 9 (U.P.)—Critical comment on "A Drum is a Woman" on the United States Steel-Theater Guild Hour.

BEN CROSS, Daily News: "Duke Ellington added a new and vivid chapter to the history of native American art and entertainment last night . . . in the form of his jazz fantasy. . . .

". . . This original work was created by Ellington . . . who served as the narrator and, most important of all, it was he who composed the haunting strains and the throbbing rhythms of this memorable show.

"The marrative itself, although written in a pedestrian manner, without much poetic quality, served usefully enough, as expertly delivered by Duke. However, the music is the thing—and what a beautiful thing it was!"

JACK GOULD, Times: "Taken as an entity . . . (the show) lacked clarity and contract; it consisted more of several individual numbers than a unified composition with something really to say.

"To a layman's ear, there were moments of most interesting jazz . . . but none of them really seemed up to the highest Ellington standard by any means.

STEVEN SCHEUER, Daily Mirror: ". . . A welcome off-beat storm." ". . . A superior show of TV entertainment.

"It's about time a regular video slot was set aside for the Duke, for three generations one of the genuinely great American jazz artists and composers."

Comment on "A Drum Is a Woman"

One Dug Duke, Another Didn't

By IZZY ROWE

NEW YORK — Neither critics nor public eyed Duke Ellington's jazz fantasy, "A Drum Is a Woman," as presented on the U. S. Steel Theatre Guild Hour over Channel 2, with the same acceptance, like or dislike. Notwithstanding, the biggest percentage of those who viewed same were in accord that this is a type of entertainment that has too long been denied a place on the television horizon.

The biggest, the most advertised and the most pretentious show of its kind ever attempted on a commercial or otherwise sponsored show, the Ellington-Billy Strayhorn original jazz fantasy was the embodiment of America's musical heritage dressed up at eye-level in both color and black and white.

■

BLSSED WITH my own color set I enjoyed the meaning of the USS hour to the fullest, but got lost in the musical travels of Madam Zajj who left her lover Carribee Joe in the jungle to work her way through the Caribbean, Chicago, New Orleans to 52nd St. and even outer space. Whereas, I didn't earup on the music mine eyes enjoyed what they saw and inside I felt good about what was happening and what such performers as Margaret Tynes, Joya Sherill, Carmen de Lavallade, Ozzie Bailey, Talley Beatty and the musical soloists did with what chores they had to perform.

The critics in part embraced the effort with the Daily News going all-out in praise. The Times found that the production lacked clarity and contrast. However, more important that paper's Jack Gould said, "Even though the cast was subjected to regrettably stereotyped roles, it was good to see a large company of Negro performers have the TV screen to themselves for an hour. Why this rich store of talent is not more frequently tapped by television is both puzzling and regrettable."

RESTLESS MUSIC MAN

Duke Ellington, Preparing TV Show, Tells Why He Must Keep Busy

By J. P. SHANLEY

EARLY afternoon sunlight was spilling into the West Side hotel suite occupied last week by Edward Kennedy (Duke) Ellington when he arose to face a new day.

For the Duke, known as a man not inclined to spare himself at any time, big things were about to happen. He had to prepare for the telecast this week on the Columbia Broadcasting System network of "A Drum Is a Woman," a jazz fantasy he has composed and will play and narrate. It will be been on the United States Steel Hour" from 10 to 11 P. M. on Wednesday. A rehearsal scene appears at the left above.

He had just completed the first performance of another of his new works, "Such Sweet Thunder," at Town Hall the night before. This was a collection of his musical impressions of characters and scenes from the works of Shakespeare. The Duke quickly read the reviews of the concert in morning newspapers. He seemed pleased by what he saw.

His social calendar for the day also was crowded. The Duke was celebrating his fifty-eighth birthday. 'I'm expecting some cakes,:" he said. "I got one already and there will be more."

He lounged in an easy chair and talked about "A Drum Is a Woman."

"It will be the most ambitious thing we ever attempted artistically," he said. "It's a love story set to music in the Caribbean, New Orleans and Fifty-second Street. We did the music and the words, selected and taught the singers and worked on the recordings."

The Duke was not using "we" in the editorial sense. Although he is credited with the writing and composing of "A Drum Is a Woman," he says that Billy Strayhorn, an arranger with his band for many years, should be recognized as a collaborator.

In composing the new work, they have aimed at a general audience. The Duke hopes that there will be something in it to fascinate the teen-agers who may not be aware of the Duke's association with jazz standards such as "Solitude," Sophisticated Lady" and "Don't Get Around Much Any More." But he's not sure about the youngsters.

"It's a problem to get one of them to sit still long enough to listen," he said. "The teen-ager is liable to say, 'Hey wait an hour. I'll listen then.'

"But I think there is an audience—a real, adult, intelligent audience—that would prefer not to be told what they're supposed to listen to and watch," he said.

Memories

This thought suggested something from the past to the Duke.

"In the Cotton Club in the old days [the Duke first became famous at the Harlem night spot just thirty years ago] they used to holler, 'Get hot, man,'" he said. "If you didn't play to blow the customers out of the joint, they didn't think they were in Harlem.

"But one day before we went to the club we did a little thing called 'Mood Indigo' on a six-piece date. That night we broadcast it from the club. We were on C. B. S. radio and Ted Husing was the announcer. It was a simple little melodic thing. This was strange. This wasn't hot. But the customers wanted it. Maybe that's what will happen on the television show."

When the telecast is over, his band, with the Duke at the piano, will resume a tour that has been going on for years and shows no sign of terminating.

"When we're not at Carnegie Hall or Town Hall, we play for colleges, or the Moose or the Elks," he said.

"This band business is more than a business with me," he continued. "If not, I'd have been out of it long ago. There aren't fifty-two good weeks in a year in this business. But the thing that drives me is fear—of a lot of things—like writing something and not being able to hear it.

"I never want to be able to bring a song to someone else and find that they're not going to play it," he said. "I itch to play what I've written. I've always got too many things going, but that's the way it has to be with me."

Production

The number of musical compositions written by the Duke was estimated at 950 fourteen years ago. The Duke never kept count. He thinks his total might be in the thousands by now. But he maintains that his industry and success have not brought him a fortune. "I'm desperately unwealthy," he said. "It's the way I live."

The Duke walked over to a tape recorder and turned on a rehearsal version of his "Such Sweet Thunder."

Before the music ended there was a knock on the door. A group of visitors entered. One of them bore a birthday cake carefully covered with assorted spring flowers. The Duke accepted congratulations. The social side of his day had begun.

By EVELYN CUNNINGHAM

NEW YORK—I don't dig Duke Ellington. I think he's the greatest. But I don't dig him.

Last week when they announced that they would have him on television in an hour show called "Drum Is a Woman" and they said that this would be a history of jazz, I lay all-out in front of my TV set and could hardly wait because I was sure that this time I would dig him.

You see, to me, history of jazz means a whole lot. I have read just enough to have an idea of what happened way back in the jungles, down on Basin St., in the West Indies, on the plantations, all over the world where there were Negroes. I know good and well that Negroes gave birth to and raised jazz.

And I've always been kind of mad that nowhere—not in the movies, not on the stage, not on radio or TV—have they ever given a real history of jazz and what we colored people had to do with it.

SO I figured Duke, what with his being a king-size deal in music circles, would really show 'em what jazz was all about. And people like me who never had much schooling—music or otherwise—would dig and rear back and be real proud.

Well, by the time they came to the end of "Drum Is a Woman," you could have knocked me over with a feather. I didn't understand it at all. I didn't dig the modern sounds and I didn't dig what they were trying to prove. I didn't know why people were flying around the stage and saying strange things. I never got the message of jazz at all.

As I said, I haven't had much schooling and I don't like to talk about things I don't know much about. But I got the feeling that Duke and the people who arranged the show just plain wanted to escape from the spirituals, the blues, barrel house, boogie-woogie and all those other kinds of music that make up the real history of jazz. And boy, were they arty! Maybe somewhere in between the art and the sophistication, there was the history of jazz. I don't know. I didn't see it.

I keep wishing they had played it straight. I wish they had just presented an honest-to-goodness history of jazz, with all the fine music that goes with it.

Garner Draws 7,000 Crowd

CLEVELAND—Erroll Garner made his debut with orchestra in Cleveland, Mitch Miller, guest conductor, before an audience of 7,000.

The pianist performed the new scores which he composed and arranged for his new Columbia album "Other Voices." Garner encored with improvisations on some of the selections from his hit album, "Concert by the Sea."

Garner currently is completing a record-breaking month at Chicago's London House.

This Is Hollywood

Dizzie Gillespie Explains Rock 'n' Roll

By Joe Hyams

HOLLYWOOD.

Having heard of the rock and roll riots at the Paramount Theater in New York, we called on band leader Dizzie Gillespie in the hope of finding out what all the excitement is about. Mr. Gillespie, who recently returned from a State Department - sponsored tour of the Middle East and South America, was more than willing to discuss rock and roll.

Joe Hyams

"It's nothing new," he told us. "It's an old form, been with us a long time. Cab Calloway was singing with a guitar in back of his head and taking off his clothes years ago. So was Illinois Jacket. Louis Jordan has been playing that type of music ever since I can remember."

What type of music would you call rock and roll, we asked?

"It's a shshugamah, shshugamah, shshugamah kind of beat. It's what Louis found, but he's not making money at it. Every one is doing Louis' music and making his money, but he's making nothing out of it. You dig?"

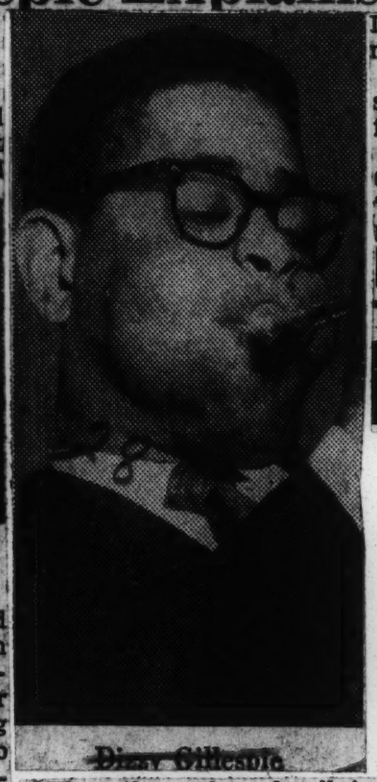
In-Between Music

No, frankly, we don't.

"Now look," said Mr. Gillespie, beginning to show signs of irritation with us, "I'm dizzy, but not stupid. Every one knows what rock and roll is. Reminds me of the time I was at the Blue Note in Chicago and a woman came up to me and said, 'Diz, I don't know whether to watch you or listen to your music.' Well, that's rock and roll—betwixt and between."

Do you play rock and roll then, Mr. Gillespie?

"Why, sure. We have a number called 'School Days,' which is sort of in that style, and we have another number called 'The Mayflower Rock,' it's the story of the Mayflower rocking at sea."



Dizzy Gillespie

Then the rock and roll just rocks, is that right?

It's for the Birds

"Man, you sure aren't with it," said Mr. Gillespie. "I'll give it to you simple. Rock and roll is unadulterated blues mixed with hill-billy. The reason they call it rock and roll is the lyrics. I want to rock, I want to roll, I want to rock.

"It goes with all the bird groups, the singers who shout whoooo, whoooo, and have bird names like Ravens, Nightingales and Sparrows. They all go whooooo, whooooo. If Elvis Presley wasn't Elvis Presley, he'd be a bird group."

Would you describe rock and roll as a revolutionary kind of music?

"Now look here, man, I didn't say anything is revolutionary. I've just come back from a State Department tour, and I watch my words. I'm a conformer."

Has rock and roll taken the place of be-bop?

Be-Bop's Cousin

"Be-bop hasn't gone anywhere, man, it's still right here on the scene. Any musician you hear plays be-bop. Rock and roll comes from the same mother as be-pop—that's jazz—but rock and roll is a fifteenth cousin. I don't believe jazz would recognize it as her child."

Then would it be accurate to say that rock and roll is just one facet of the jazz theme?

"You got it, man," said Mr. Gillespie with obvious relief. "Don't bother about the name man—rock and roll is music."

not the best show Allen has had to date . . . It is a warm and lasting friendship that exists between Harry Belafonte and gospel singer Mahalia Jackson. They are planning to do a joint concert. During a recent conversation, Miss Jackson asked Belafonte, "Harry, why don't you write a calypso hymn for me?"

■

• ON ROCK 'N' ROLL Bing Crosby says, "It's really a new name for an old musical medium. Years ago they called this kind of music 'race records.' By that they didn't mean Negro music; they just meant blues. Then, gradually the name changed to rhythm and blues; now it's called rock and roll." Organist Doc Bagby, now scoring on his latest record, "Joy Ride," called to quip that the Government lives on the jack of all trades.

Dizzy Gillespie

• THE CHICO Hamilton Quint is a solid clicker in its second week at Pittsburgh's Crawford Grill, while the Sarah McLawler Trio, featuring sensational

"... This original work was created by Ellington . . . who served as the narrator and, most important of all, it was he who composed the haunting strains and the throbbing rhythms of this memorable show.

"The marrative itself, although written in a pedestrian manner, without much poetic quality, served usefully enough, as expertly delivered by Duke. However, the music is the thing—and what a beautiful thing it was!"

JACK GOULD, Times: "Taken as an entity . . . (the show) lacked clarity and contract; it consisted more of several individual numbers than a unified composition with something really to say.

"To a layman's ear, there were moments of most interesting jazz . . . but none of them really seemed up to the highest Ellington standard by any means."

STEVEN SCHEUER, Daily Mirror: "... A welcome off-beat storm." "... A superior show of TV entertainment.

"It's about time a regular video slot was set aside for the Duke, for three generations one of the genuinely great American jazz artists and composers."

Night After Night

Dizzy Says Jazz Too Good for Americans

By GEORGE E. PITTS

(Courier Theatrical Editor)

PITTSBURGH — Trumpeter Dizzy Gillespie unloaded his wrath on Americans in an Esquire mag feature, claiming that "jazz is too good for Americans, the very people who gave birth to this wonderful music." Leveling off on bandleader Lawrence Welk, Gillespie said Welk is identified by "his zany hats, cuckoo clocks, tramp costumes and other gimmicks that have absolutely nothing to do with good music." Dizzy said, "Jazz was once on its way to becoming the real folk music of America, but now almost all that's gone. The folk music of America today is a mongrel made up of strains of Presley, Liberace, Tennessee Ernie and Sh-Boom." Gillespie blamed the decline of good music in America partly on disc jockeys who keep up "the drone-drone-droning out of the so-called 'Top Ten'." To help elevate jazz in America, Dizzy first thinks jazz should be taught to school children. Secondly, he says, the United States Government should set up a national collection of all the working materials and archives of jazz and start a national jazz collection. "And finally," he says, "let disc jockeys exercise a bit more taste and discretion in the records they select for the public."

Pitts

■

• THE RECENT Steve Allen show featuring Sammy Davis Jr. and Orson Welles was one of the most entertaining, if

Richard Otto on the electric violin, is bringing loads of fans to the Flamingo Hotel. At the Rock and Roll Room Chuck Berry is scoring with his new hit, "School Day" . . . Dancer Chuck Fly just completed a successful stint in Lakewood, N. J., at the Fairmont Hotel.

■

• SINGER ROY HAMILTON, pronounced cured of a throat and chest ailment, is back in business after an 18-month retirement . . . Nat King Cole and Nelson Riddle will be co-starred in the Hollywood Bowl July 12 . . . Louis Armstrong opens at the Opera Theatre in Buenos Aires, South America, in October, for two weeks. Remember the song, "Sixty-Minute Man?" Well, the Five Royales now have one called "Thirty Second Lover."

TV Shows In Review—

Duke Ellington Rings Most Of Critic Bells

NEW YORK, May 9 (U.P.)—Critical comment on "A Drum is a Woman" on the United States Steel-Theater Guild hour.

BEN CROSS, Daily News: "Duke Ellington added a new and vivid chapter to the history of native American art and entertainment last night . . . in the form of his jazz fantasy. . . . .

W. C. HANDY FUND PLEA

Group Aiding the Negro Blind Calls for Expansion

The W. C. Handy Foundation for the Blind called for further expansion of its work in its 1956 report issued last week. The fund was organized several years ago by the noted Negro musician and composer of "St. Louis Blues" to deal primarily with the problems of the Negro blind.

In the report James H. Hubert, president of the foundation, said that assistance last year consisted of making small business loans, purchase of Braille writers, education grants and relief payments for destitute cases.

The foundation, at 55 West Forty-second Street, is a volunteer group affiliated with the state and national associations for the blind. Mr. Hubert said that a goal of $50,000 had been set this year to meet minimum needs.

talent and good fortune. The more he interested himself in others, the more his business picked up. For example, a song he had written years before, "Aunt Hagar's Blues," suddenly became a hit. Even as he paid off his own debts, Handy advanced grocery money to impoverished song writers, paid hospital bills for musicians out of work, contributed to scores of private charities.

One evening Handy listened patiently to a stranger. The man had a novel idea— and the money to back it up. The idea was a concert in Carnegie Hall in New York City, to show the evolution of Negro music.

The concert was a tremendous success. Others like it followed. Paul Whiteman and other fine orchestras made symphonic arrangements of Handy's music. Royalties poured in from record sales and Handy was freed forever from financial worry. His music is an important part of the mainstream of modern culture, and Handy has

W.C. Handy, 84 And Blind, Continues To Spread Cheer

You know the "St. Louis Blues"—nearly everybody does. It's the national anthem of jazz. William C. Handy composed the "St. Louis Blues" in 1918 when he was over forty years old and thought himself a failure. Afterwards, he wrote other hit tunes—"Beale Street Blues", "Memphis Blues"—that have become classics of popular music. Now "The Father of the Blues' is "Tin Pan Alley's Grand Old Man." His life of shadow and sunshine is told by Carl B. Wall in the May Reader's Digest.

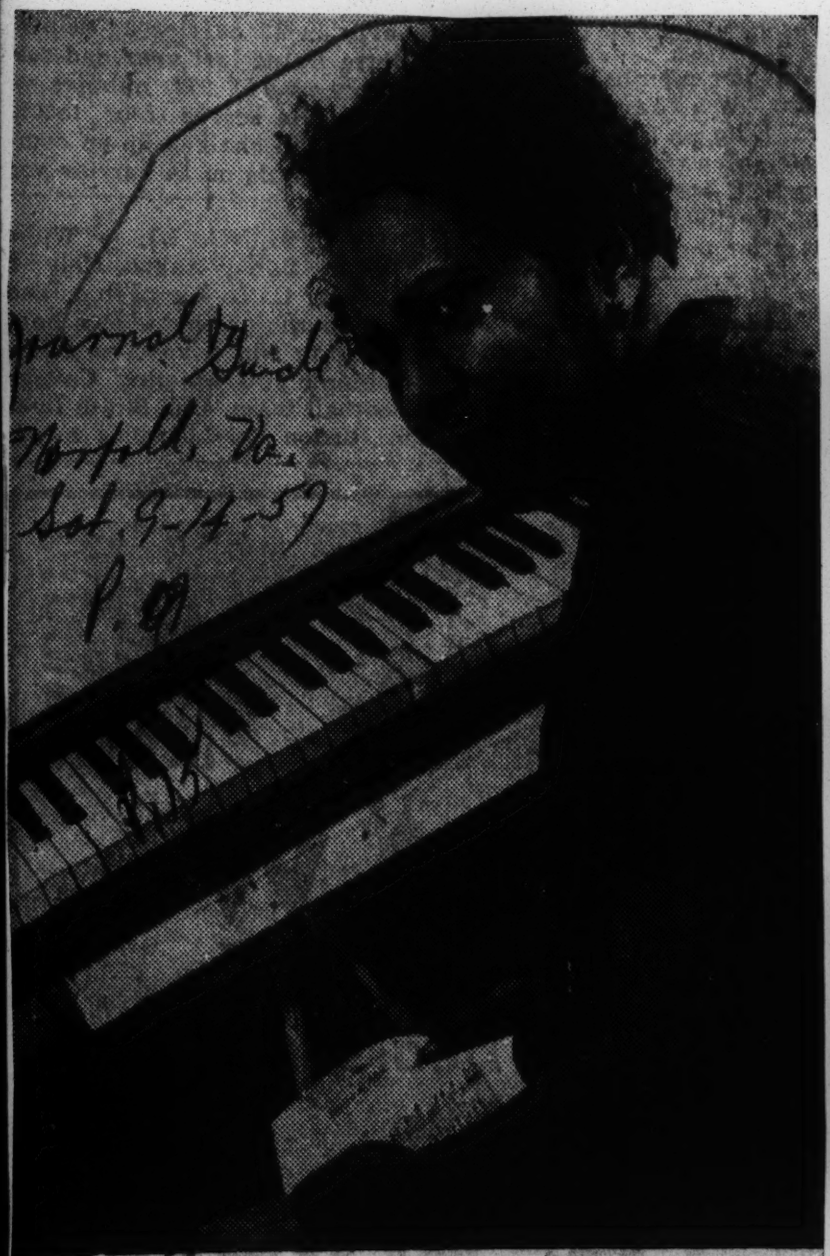
Handy is blind and 84 years old, oday, yet vigorous and cheerful, still entertaining people with his golden trumpet and philosophy. His father told him, "Wear life like a loose garment." Handy says he remembered that counsel when he was first stricken blind, from overwork and worry, in the 1920's. That was just a few years after, "St. Louis Blues" swept the country, and made him a late success over night.

Handy changed his ways in order to follow his father's advice. He recovered his health and, after an operaton, recovered his eyesight too. Handy rebuilt his shattered business, and shared his a secure place in the gallery of great Americans.

This recognition, and strength of spirit, sustained him when Handy was stricken blind permanently in 1939. He continued working vigorously and cheerfully. He does now, traveling the country on the business of music and of a foundation for the blind that he established. He still "wears life like a loose garment." To that advice from his father, he has added wisdom that everyone can observe to advantage. The 'Father of the Blues' says that "Life's a lot like playing the trumpet; you got to blow something into it to get something out of it."

28 1957

HAZEL HARRISON



28 Plans Tour Of Europe

Hazel Harrison, internationally known concert pianist, won acclaim for her superb artistry when she appeared in the summer concert series at Fort Valley State college in Georgia last. month.

Miss Harrison is now preparing for her European tour which is being arranged by Dr. Max Wollheim, noted musicologist of 1186 Broadway, New York City who is now in Europe attending the music festivals in Germany, Italy and Switzerland.

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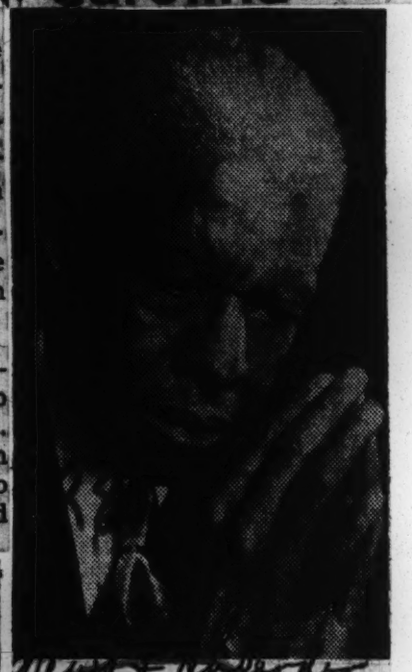
Roland Hayes To Sing At Clinton, N. Carolina

CLINTON, N. C. — The First Baptist Church of Clinton will present the internationally famous dancer Roland Hayes, at the Sampson Training school on Feb. 17. This will be the first time the famous artist has appeared in this section.

The special art that is Roland Hayes' has been known to all in the field for many years. He performs with so much style, so much artistry, so much personal warmth and distinction.



ROLAND HAYES
Sings Feb. 17

MANY OF HIS critics say it is hard to imagine that he was in better voice, for he produced tones at the top of his range with a purity and an exactitude of intention little short of marvelous, and even at full volume his voice displayed few of the ravages of time.

The coming of Roland Hayes to Clinton is a treat to the people of this section.

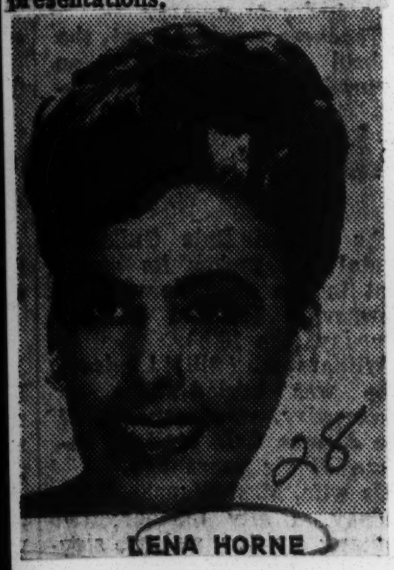
Roland Hayes, noted Negro tenor, will present a concert Sunday at the Sampson Training School in Clinton. The concert, sponsored by the First Baptist Church of Clinton, is scheduled for 8 p.m.

Fans love Lena Horne, Waldorf holds her over

NEW YORK (ANP) — Giving old songs new life with new presentations with only a bass fiddle for accompaniment has held Lena Horne beyond the two weeks extension of her original run at the Waldorf, which began New Years' Eve.

And now the delightful entertainer is scheduled to quit on February 23—a must to fill other engagements.

Last week, with the season's worst weather, the Waldorf was jammed-packed with additional tables being squeezed on the floor to accommodate the paying customers, eager to hear Miss Horne—who definitely established a claim to the number one spot as entertainer by virtue of her polished sophistecated presentations.



LENA HORNE

Mahalia pledges 'Dimes' help but no JC shows

Afro-American Sat. 1-19-57 Baltimore, Md.

CHICAGO, Ill. — "I'll do a benefit performance for the March of Dimes anywhere in the country, provided the local sponsors observe the policy of the National March of Dimes, which is dedicated to all people, regardless of race.

"However, I will make no appearances before segregated audiences."

The above statement was issued Saturday from her Chicago home by famed gospel singer Mahalia Jackson as an aftermath of her cancellation of a March of Dimes benefit date in New Orleans during the holidays. The singer refused to appear at the New Orleans benefit when she learned it was a "for colored only" event.

Miss Jackson said she was issuing her statement to correct any impression that she was opposed to the work of the National Council Against Infantile Paralysis which sponsors the March of Dimes drive.

* * *

"SINCE NEWS got out that I cancelled the New Orleans benefit," she stated in a telephone interview with her press representative in New York," I have received letters and personal inquiries from people of my race who are angry at the March of Dimes setup and who believe I am.

"This is not true and I would not want to be a part of urging my people to turn their backs on the drive against polio.

"I know what sickness is. I became acutely aware of it when I had to be flown home from Europe several years ago for a major operation—not for polio—but for very serious illness.

* * *

"I THINK race hatred is a sickness, too. We must never betray the Martin Luther Kings, the Autherine Lucys and the white folk of good faith like the Rev. Paul Butler who was beaten for walking to school with colored children in Clinton, Tenn."

The gospel singer's brush with segregation occurred in late December when she was in New Orleans for appearance on a nationally televised network show—Dave Garroway's "Wide, Wide World."

MAHALIA JACKSON

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Race Bias Stops Mahalia Jackson

Defender Chicago, Ill. Sat. 1-19-57

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Miss Jackson is putting finishing touches on preparations for Eastern appearances in the East later this month and early in February. She will be presented in concert in Brooklyn, N. Y., at Bridge Street AME church — in Jersey City at Deliverance Temple and at Hunter College in Manhattan—as well as various other cities.

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MAHALIA JACKSON
Her Faith Strong

In The Guide Spotlight

Mahalia Put Faith In God And It Has Paid Off For Her

Journal & Guide, Norfolk, Va.
p. 15 - Sat. 10-5-57

(EDITOR'S NOTE: The Journal and Guide this week focuses its spotlight on the "Queen of the Gospel Singers", Mahalia Jackson. The following word-portrait of the noted singer was written by the late John Lewellen and was his last assignment before his untimely death. It appears in the current issue of "Guide Posts", Dr. Norman Peale's great publication).

end leadall

By JOHN LEWELLEN

The place: Chicago. The time: the 1930's — the Depression is still on. The setting: a theatre jammed with job-hunters—a WPA dramatics project is screening talent for The Hot Mikado, a musical with an all-Negro cast.

In the crowd of applicants is a big, vital-looking Negro woman with an anxious face. Her name is Mahalia Jackson. She is not worried about her singing ability, she is worried about being in a theatre at all. Since early childhood she has been taught to believe that singing in a theatre or night-club is wrong but an elemental force has driven her here, against her principles, against her moral judgment. She is hungry.

* * *

LITERALLY, physically hungry. For months her only income has been from singing gospel songs to church audiences at ten cents admission, or 'pass the plate.' In her hands right now she is clutching a worn book of these songs. But when he turn comes to be interviewed, the woman in charge looks at her scornfully.

"That sort of music won't do," she says. "You'd better go out and get yourself a modern number"

* * *

OUT GOES MAHALIA to a music shop. With the few cents she has left, she buys a piece of sheet music. This satisfies the interviewer. Mahalia does not bother to tell her that the number is one that was in the book of gospel songs anyway: "Sometimes I Feel Like a Motherless Child." While composing "Porgy and Bess," George Gershwin got his inspiration for "Summertime" from this old gospel song.

All day long Mahalia waits her turn in the crowded theatre, and all day long her conscience stabs her. But no other jobs are to be had; it is this or charity, and Mahalia has never accepted charity. Besides, it isn't just a question of her own hunger; her husband, also, is out of work. Many of their friends are on relief. Once, when she earned the pricely sum of $1.75, she bought a peck of potatoes and a mess of smoked ribs and fed a whole breadline.

THE SLOW HOURS pass. Mahalia is the last to be called. She is not afraid of the audition. Tough self-critic though she is, she knows she is better than the singers she has been listening to, but she gets off to a bad start. The sheet music has a modernized introduction that Mahalia never heard; besides, she can't read music. When the strange pianist starts playing the strange introduction, Mahalia is lost. So she stops the man and asks him to start over again. This time her feel for the music brings her in at the right moment, and she sings magnificently, her great silver voice full of faith and yearning.

The people in charge of the auditions say they will let the successful candidates know. Mahalia walks home. She feels sure she has won, but there is no gladness in her heart. She needs the money; her husband and her friends need the food it will buy. But she knows, also, that if she accepts the part she will be violating her own principles. "Oh, Lord," she prays, "help me. If You don't want me to do this thing, give me a sign, I beg of You."

WHEN SHE GETS home her husband runs out to meet her, to give her the good news. He has landed a job selling 20-cents-a-week insurance policies from door to door. If his customers keep up their premiums, he will have a base pay of about $15 a week; if they default, it will be deducted from his salary. But it is a job, and to Mahalia it is more than a job—it is a sign from the Lord, proof that He will take care of those who keep the faith. When the WPA people called to tell her she has won the audition, she astounds them by turning down the part.

THAT WAS A quarter of a century ago, and although numerous offers have since run as high as $10,000 a week, Mahalia never yet has sung in a nighclub or in any place not appropriate for her sacred music. And she has never been hungry, either.

The career of the world's greatest gospel singer, as the critics call her, began obscurely enough forty-six years ago on a Mississippi levee near New Orleans. Her father was a dock worker and a barber who served as a minister on Sunday. Mahalia's mother died when she was four, and from then on she was raised by her uncle and aunt, who were childless.

HER UNCLE, Manuel Paul, was a bricklayer and plasterer; her aunt, Mahalia Paul, was a devout and strongminded character who still telephones Mahalia now and then and tells her what's what. In those days, she saw to it that the family started observing the Sabbath and keeping it holy at midnight on Saturday. Little Mahalia sang in the children's choir from the time she could carry a tune, and at her aunt's insistence attended at least three regular church meetings a week.

THIS WAS NO hardship, because the church was the social center of the community. In one of the back rooms, the youngsters held parties and sometimes were shown silent movies. There was no money for 'store-bought' toys, even at Christmas time, but Mahalia has happy recollections of her childhood. Her home was close to the railroad tracks. The river had fish, shrimp, and crabs for the catching, and the young people had their own outdoor 'banquets,' cooked on stone 'stoves' that they made themselves. The train crews were friendly, and sometimes took the children on free rides to a nearby sugar refinery.

Economic necessity made Mahalia leave school after the eighth grade and go to work When she was sixteen, she move to the South Side of Chicago, joined the Greater Salem Baptist Church, and promptly became the featured singer in a quintet which toured various churches throughout the Baptist convention. Mahalia says, "Even when I was just a little kid you could hear my voice up and down the levee!"

* * *

SHE KNEW HARD times in Chicago, working as a hotel maid, and later packing dates in a factory for $7.50 a week. But only once did she come even close to compromising her own principles: the time she auditioned for The Hot Mikado.

Slowly, her reputation grew. There began to be times when she made as much as $25 on a Sunday. Accustomed to little, she saved much, and soon owned her own beauty and flower shops. She was asked to make recordings, and one of her first discs, a gospel song she wrote herself, called "I Will Move On Up A Little Higher," sold over two million records, another, "Even Me," sold over a million.

* * *

CRITICS RECOGNIZED instantly that she had the greatest jazz voice since the incomparable Bessie Smith, but Mahalia stuck resolutely to her gospel songs. She refused, literally and figuratively, to sing the blues. "When I was a girl," she said to one interviewer, "I washed dishes, scrubbed floors, bent over a washtub to help keep my family alive. I knew the blues, but there's despair in the blues; I sang God's music because it gave me hope. I still need the hope and happiness God's music brings. I find it a personal triumph over every handicap, a solution to every problem, a path ao peace."

TALKING TO A Life reporter, Mahalia said, "Anybody that sings the blues is in a deep pit, yelling for help. I'm simply not in that kind of position." To Sidney Fields of the New York Mirror she said, "A blues song starts sad and ends sad. A gospel song may start sad, but when you're finished you're refueled with hope. My songs are joyful, and all they say is, 'This is the spirit and the beauty of the Lord!'"

It was in my capacity as a radio and television producer that I came to know Mahalia, and from the start I was impressed not only by her wonderful musical gift, but by the warmth and depth of her religious faith. I saw that faith in action, not so long ago, when Mahalia was hospitalized and was told that she must undergo major surgery within a matter of hours.

SHE WAS EXTREMELY frightened, as almost anyone would have been, and asked to be left alone for a little while. Then she took her Bible, and re-read the 27th Psalm, "The Lord is my light and my salvation; whom shall I fear? The Lord is the strength of my life; of whom shall I be afraid?" until she regained her faith. She asked a doctor a reread the Psalm to her while on the operating table and from it drew complete assurance that all would be well. She went to sleep happily and awakened the same way. After the operation she felt that the Lord urged her to walk and exercise, when she didn't feel like it, and that He gave her strength to do so. She recovered quickly, believing sincerely that God had given her a better and stronger body which to carry on her mission of singing the gospel. "Like a caterpillar turning into a butterfly, she said to me, laughing, "except that I don't look like no butterfly on the ladder of success. It means a little nearer to Heaven, a little closer to God.

A great artist, this Mahalia Jackson, and a great soul. In the words of her own gospel song, she does indeed constantly "move on up a little higher. But in Mahalia's mind that does not mean higher on the ladder of success. It means a little nearer to

Singer Makes Record Debut

Defender Chicago, Ill.

Naomi Jackson, the newest and perhaps one of the best singers to be introduced to the record buying public within the last 10 to 15 years, made her debut recently on the Tweed label with the recording of "There Is Sunshine in the Shadows," backed by "Climb the Golden Stairway."

"Climb the Golden Stairway," was written by Stu Watson, a La-Salle street broker, who has written over 20 songs.

In this day and age of petite voices by female vocalists who whisper meaningless words, Naomi Jackson is a welcome voice. She has been known to sing in large auditoriums without the use of a mike. Her method of projecting her voice still enables her to bring out the softest nuances of a song. Naomi is of the tradition that made great vocalists such as Bessie Smith, Ella Fitzgerald and Mahalia Jackson.

CHURCH SINGER

Miss Jackson was born in Chicago. She started singing at small church gatherings when she was 10. She graduated from Wendell Phillips high school.

Naomi can recall rehearsing with King Cole when he was a student at Phillips. The same day she graduated from Phillips, she married Rev. S. Jackson. Her devout feeling toward religious music and his religious work has made their marriage a happy one. Her musical career has been a compliment to the encouragement and wishes of her mother and father who recognized her musical ability early.

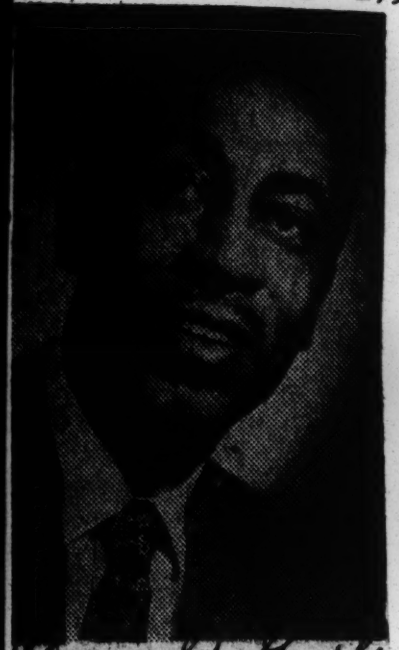
Miss Jackson has appeared in the majority of the larger churches on the Southside. And for a short period of time she traveled with her husband throughout the south presenting religious musicals.

OUT-SINGS CHOIR

Tweed label discovered her while she was singing with a large church choir in the city. Naomi's voice was heard over and above the entire choir, so Tweed immediately arranged an audition for her and signed her to a contract. Her first recording was made with Ernie Allen, her accompanist and arranger. Ernie Allen was one of those child prodigies who climbed up to a piano at the age of three and started playing songs that he had heard over the radio.

Besides handling all of Naomi's arranging, Ernie has his piano school where he employs a new and easy way to learn the piano. On the "There Is Sunshine in the Shadows" side of her record Allen plays the piano and the celeste.

Miss Jackson's next recording will be a group of gospel songs, spirituals, and little heard folk songs of the Negro. These will be released on a long play album soon.



Scores in Aida

Robert McFerrin sang the role of Amonsro in "Aida" for the first time in the opera's presentation at the Metropolitan Opera last Monday night.

Critics praised the baritone for his cultivated voice and artistry. He stood out in his work in the Nile scene, which showed style and vocal skill. He also acted well, always carrying across his dramatic points.

McFerrin Scores At Metropolitan

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McFerrin also acted well, always carrying across his dramatic point.

Plaque to Honor McFerrin

Robert McFerrin, Metropolitan Opera baritone, will be honored with a bronze plaque as the outstanding Negro artist of the year tomorrow afternoon. The presentation will be made at the annual Martha Washington Tea of the St. Marks Methodist Church Senior Choir. Mr. McFerrin will participate in a musical program.

Robert McFerrin, Baritone, Scores

ROBERT McFERRIN, baritone, appeared in a song recital of great distinction at Town Hall Tuesday night.

It is a pleasure to hear a voice so well cultivated as Mr. McFerrin's. His singing is controlled; fine tone and beautifully turned phrases are not the result of an occasional lucky chance. Mr. McFerrin has the fully trained singer's ability to touch and sustain any note in the compass of his voice, to shade the tone from full-voice to mezza-voce and back, and to produce tone that is dark or bright, according to the demands of the music.

Thanks to his secure vocal technique, intelligence and musicianship, Mr. McFerrin can sing Bach and make it an enjoyable experience, something not true of all singers today. The baritone offered "Bist du bei mir" and "Willst du dein Herz mir schenken," with works of Purcell and Stradella, as his opening group.

Mr. McFerrin's voice, with all its beauty and suavity of tone, is essentially a lyric one, and as such is spoiled by forcing. Even Mr. McFerrin is not exempt from the commonest fault of singers, that of striving for "big" tone rather than expressive tone, beautiful tone, in-tune tone. On this account one of the evening's least rewarding numbers was Wolfram's aria "Blick' ich umher," from "Tannhaeuser."

This, however, was a minor shortcoming in a program of over-all excellence. In songs of Schubert, Duparc, Chausson and Fauré, Mr. McFerrin showed himself at ease in several musical styles.

Works of Ames, Griffes, Duke, Gibbes, Crist and Hall Johnson completed the program. The accompanist was Norman Johnson. J. B.

MOST HAPPY FELLA—Robert McFerrin, singing star of the Metropolitan Opera Association, beams with joy over the presentation of a bronze plaque from Carrol Hollister, the celebrated pianist, at the Martha Washington Tea and Musicale given at St. Mark's Methodist church in New York City last Sunday afternoon where a capacity audience gave the famous Met baritone a five-minute standing ovation. The presentation was a "token of esteem" from the Senior Choir members because of their affection for McFerrin who started out as soloist with the choir several years ago. Senior Choir president Alonzo Green, left, directed the entire program which was attended by 1200 music lovers, and looking on with pride is Rev. Samuel H. Sweeney, right, pastor of St. Mark's Methodist church.—Photo by Cecil Layne.

Robert McFerrin On Coast to Coast Tour

NEW YORK CITY. — (Special) — Robert McFerrin, singing star of the Metropolitan Opera association, is a most happy fellow and he has a right to be. He's booked solid for a coast-to-coast concert tour and the reception he has been receiving from music lover throughout the country is phenominal. In colleges and universities across the nation his artistry and pleasing personality has won for him the affection of 100,000 patrons of music and art.

McFerrin received his most enthusiastic acclaim when he appeared at Wells college in Auroro, N. Y. last week at which time he was accorded a standing ovation by the entire student body. He was forced to sing seven encores and already the director of musical activities there has asked him to return next year during the regular series which begins in February.

Following his concert at Town Hall in New York City a few weeks ago, the New York Times said: "It is a pleasure to hear a voice so well trained and cultivated as Mr. McFerrin's. His singing is controlled; fine tones and beautifully turned phrases are not the results of an occasional lucky chance. Mr. McFerrin has the fully trained singer's ability to touch and sustain any note in the compass of his voice, to shade the tone from full-voice to mezza-vice and back, and to produce tone that is dark or bright, according to the demands of the music."

One of the engagements that Mr. McFerrin will cherish is that he is to sing at the Fisk university Music Festival on April 26. This has always been one of his foremost ambitions. Then on April 28, he will interrupt his tour to appear in a concert at New York's St. Mark's Methodist church, which is where he first sang as soloist in the choir about 10 years ago. It is now his custom to sing at St. Mark's once every year. He calls it his good luck charm.

Following his engagement at Michigan, he will fill other dates in the Midwest before returning to the city.

McFerrin Set With New Album

NEW YORK CITY—Robert McFerrin, baritone of the Metropolitan Opera Association, has been signed to a long-term contract by Riverside Recording Company and his first recordings next week will be album of Negro spirituals, designed to perpetuate the works of Hall Johnson.

Other activities of Mr. McFerrin include a guest appearance as soloist at the Ravinia Festival on Friday evening, July 5.

The young Met singing star has also been signed to sing the role of Escamillo in the concert version of "Carmen," which will be performed at Lewisohn Stadium, Monday evening, July 22.

McFerrin at U. of Michigan

NEW YORK—Robert McFerrin, singing star of the Metropolitan Opera Association, bade good-bye to Gotham for two weeks when he enplaned from LaGuardia Field, Wednesday, for Ann Arbor, Mich.

Mr. McFerrin is slated to appear as guest artist at the University of Michigan Music Festival.

Prior to his departure, the noted singer presented his annual recital for the benefit of St. Mark's Methodist Church.

Robert McFerrin To Sing At The 'Ravina Festival'

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Among the spirituals to be recorded are "Every Time I Feel The Spirit", "Fix Me Jesus", "His Name So Sweet," "Gonna Tell God All My Troubles", 'Swing Low Sweet Chariot", "Ain't Got Time to Die", "Witness", "O h Glory!", "Ride On King Jesus", all arranged by Hall Johnson; 'Let Us Break Bread Together" by William Lawrence; "Deep River" by Harry Burleigh, a n d "Here's One" by William Grant Still.

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Musically Yours

McFerrin Sings Thomson's Songs At Ravinia Festival

By THEODORE C. STONE

The Ravinia festival was graced with the debut of Robert McFerrin, leading baritone of the Metropolitan Opera association, Friday, July 5, at which time one of America's foremost composers, Virgil Thomson, conducted first local hearings of much of his music expertly performed by the Chicago Symphony orchestra.

Thomson is outstanding in three fields in the musical arena, having made invaluable contributions to them all. His fame had preceded him and the audience was willing to meet him on his own terms.

As composer, music critic and conductor, Thomson has a great deal to offer combining the three with vivid imagination and aplomb.

The all-Thomson program began with Five Portraits, based on personalities that have impressed the composer to the point of creating musical images.

Of these five fragments for orchestra, Cantabile for Strings (Nicolds de Chatelain), Percussion Piece (Mrs. Chester W. Lasell), and Fugue (Alexander Smallens) were the most effective in their exposition.

It would seem that Thomson is essentially a composer of theater music carrying through from start to finish a design that has been suggested by the poem or the picture. This is done with verve and keen perception.

His music is strong with modernism and tapers off into the area of dissonance to return a base of sanity at ome logical point.

A symphony on a hymn tune afforded the audience an opportunity to hear Thomson's creative genius and the hymns, "How Firm A Foundation" and "Yes Jesus Loves Me" were easily discernable.

It made for good listening and as far as the symphonic form is concerned Thomson shows his superior understanding and compliance with the principles set forth by all conventional standards.

Sharing honors with the composer-conductor was the baritone soloist, McFerrin, who sang five songs from William Blake's humane philosophy.

These songs were composed in 1951 for another baritone of great reputation, Mack Harrell, a n d were first performed with the composer conducting in 1952.

When the Ravinia festival program was considered, Thomson immediately selected McFerrin to sing the work.

His selection of McFerrin was not a bad choice for the inspired young artist sang them with appealing charm a n d grandeur lending a voice of velvety warmth and artistry to a score filled with musical exactions.

In at least three of the songs McFerrin completely captured the spirit and delivered them with great satisfaction and fervour.

The Land Of Dreams, The Little Black Boy and Did Those Feet were beautifully sung by the baritone and his rich and eloquent voice was expanded with all of its rewarding color.

It's a beautiful voice and if he failed to clearly express the poetic content of his songs it would seem that the cumbersomeness of the orchestration and the heaviness of the surroundings somewhat obscured the same.

What he lacked in spirit was made up with dignity of bearing and pure human compassion.

He made a strong impression on the gala audience and it should not surprise me if he is invited to sing again in the near future.

He made friends and they will be waiting for his return.

McFerrin has sung with the Metropolitan Opera assn., for the past two seasons, and was the first male singer of his race to be signed by contract to sing leading roles at the historic Opera House down at 41st in New York City.

McFerrin booked for tour abroad

NEW YORK — Janet Lauren, head of Concerts Associates, Inc., has just returned from Europe with several contracts for the services of Robert McFerrin, world renowned baritone of the Metropolitan Opera Association and the first colored singer to be signed by the Met to a long term contract.

Miss Lauren spent three months consulting Operatic Impresarios and Concert booking offices in Italy, France, England, Switzerland and Germany. Prior to her return to the United States last week she was assured that McFerrin was booked for a complete International tour.

MR. McFERRIN opens the fall concert season in Kansas City on November 24, and will then appear in concerts in Watertown, Conn.; Rochester, New York City, Detroit, Buffalo, Cleveland and Concord, N.C.

He will leave New York City on February 10th for concerts in Iceland, Norway, Finland and throughout France and Italy.

His accompanist is Norman Johnson, one of the outstanding pianists in America.

—RUTH BOWEN

McFerrin acclaimed at Univ. of Illinois

CHAMPAIGN, Ill. (ANP) — Robert McFerrin, baritone gave one of the truly great vocal performances of his career when he appeared on the Artist Night Concert climaxing the 34th Annual Convention of the National Association of Negro Musicians, Inc., at the University of Illinois auditorium, Friday evening, August 24. This was the final event of the seven day meeting.

McFerrin, sang a program of exceedingly well chosen songs ranging in time and space from Bach, Purcell and Stradello, to Schubert, Schumann (Dichterliebe); a sheaf of French songs by Duparx, Chausson, Faure; the aria Eri tu, from "The Masked Ball" by Verdi and a group of spirituals arranged by Hall Johnson.

In each of these selections McFerrin found the real core of the song achieving great emotional heights.

Being a linguist and an interpreter, McFerrin communicated his program numbers with ease and absolute understanding leaving little for his audience to desire.

Robert McFerrin Booked for Tour Through Europe

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THE OPERA GALA, a public concert, is held during the Southern Regional Conference of the National Association of Negro Musicians, Inc., April 27, at Bruce Hall, LeMoyne College, Memphis, Tenn., Left to right, Mrs. Edna Redman Lovelace, Regional director, Jackson, Miss.; Theodore Charles Stone, baritone of Chicago, guest artist; Mme. Florence Cole McCleave, president of the Memphis Musicians association, and general chairman of the Conference; Dr. Roscoe R. Polin, national president, Indianapolis, Ind., and Mrs. Marie Brooks Strange, pianist, and member of the faculty of Tenn. State University. Photo by Ernest C. Withers.

YOUTH NIGHT at the National Convention of Gospel Choirs, Choruses was quite an event during the recent convention held at Louisville, Ky., where Dr. Thomas A. Dorsey, presided over the 25th Annual Sessions. Miss Mary Wilks, Detroit, Mich., is president of the youth department. Dr. Dorsey, is in the foreground of the photo.

Thomas A. Dorsey Honored In National Music Conclave

LOUISVILLE, Ky. — The 25th session of the National Convention of Gospel Choirs and Choruses, Inc., met at the Broadway Temple AME Zion church, 13th and Broadway, Louisville, Ky., Aug. 18-19.

It is now history and will be regarded as greatest convention of the quarter century.

The convention opened officially on Monday, but the 25th Anniversary Program was celebrated Sunday afternoon, with Madam Myrtle Crump, Mrs. Marion H. Pairs and Mrs. Sallie Martin Langham in charge.

Dr. Thomas A. Dorsey was honored and received expressions of tribute from singing organizations over the nation, along with a Dr. Rose.

The convention opened with the consecration service when more than 500 singers were consecrated.

The Soloist Bureau met just after the consecration ended led by Rev. Willa Mae Ford Smith from St. Louis, Mo., with more than 200 soloist attending from 28 states.

One of the convention highlights was the pre-convention musical held at the Central high school, sponsored by the Gospel Choral Union of Louisville, Mrs. Sonocia Harris, president, with a mass chorus of 200 voices and a number of out of town guests, with Mrs. Sallie Martin Langham, mistress of ceremonies.

Tuesday night was a high point when President Dorsey gave his address in which he told the singers not to let up for the goal could be reached by hard work.

After the speech a scholarship of $250 was given away in a piano contest. The winner was Carl Walker of East St. Louis, Ill., and Constance Jean Breckenridge of Louisville, Ky., won second place.

Wednesday night was youth program directed by Miss Carol Hayes, assistant supervisor of Detroit, Mich.

This program was dedicated to their National Supervisor, Mrs. Beatrice Brown, Indianapolis, Ind., who was ill and unable to attend the convention.

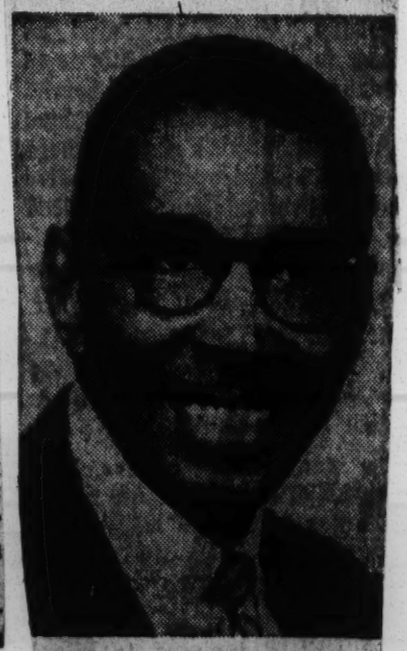
Highlights were youth choirs from all over the nation and the address of the youth president, Miss Mary Wilks, Detroit, Mich., her topic, "Do You Know Where You Are Going?"

Thursday night was "New Talent Night" directed by Rev. Willa Mae Ford Smith, when more than 100 individuals took part.

Friday night was Artist Night. The guest artist was Mrs. Dorothy Pearson of Philadelphia, Pa.

The closing was a final tribute and benediction to the deceased Scholarship Treasurer, the late Lucille Jones Norwood of St. Louis, Mo.

Her picture was unveiled and will hang in the halls of the National Singers Headquarters, 4048 So. Lake Park ave., Chicago, Ill.



DR. H. M. PROFFITT

The convention decided to hold the 1958 session in Cleveland, Ohio next August with the Executive Board meeting in Detroit, Mich., April, 1958.

The following persons are officers of the convention:

Thomas A. Dorsey, president; Artelia W. Hutchins, first vice president; J. B. Harris, second vice president; Rev. C. B. Priester, third vice president; Fannie Foster, fourth vice president; Joshua Gentry, fifth vice president; Madam Myrtle Crump, recording secretary; Clara Williams, assistant recording secretary; Marion M. Pairs, financial secretary; Sonocia Harris, assistant financial secretary; Julia Mae Smith, stenographer; H. J. Carruthers, treasurer; Vivian Bazil, chaplain; Anna Jones, Assistant Chaplain; Sallie Martin Langham, organizer; A. B. Windom, accompanist; Viola N. Cassell, statistician; Dorothy H. Boswell, historian and reporter; Rev. D. M. Burd, chairman trustee; Mabel B. Hamilton, chairman scholarship; Willa Mae Ford Smith, supervisor adults; Beatrice Brown, supervisor youth; Carol Hayes, assistant supervisor youth; and Mary E. Wilks, youth president.

Dawson Singers Offer 'Ordering of Moses'

By CARL DITON

NEW YORK. — (ANP) — The Parent-Teachers' association of the Abyssinian Baptist church of which Congressman A. Clayton Powell Jr., is pastor, presented Mary Dawson well known impresario and conductor and her New York National Negro Opera chorus and soloists last week in a staged and costumed version of R. Nathanel Dett's oratorio, "The Ordering Of Moses."

Despite the uncomfortable chill that permeated the church auditorium, due to an unforeseen break-down of the heating system, a large audience thoroughly enjoyed the performance.

This oratorio is the finest work from the pen of a Negro composer since the days of Coleridge-Taylor, the first genuine Negro to surprise the world with choral works in the large form. It contains much creativity and musical learning, is mid-Eastern in atmosphere, intensely dramatic and pours forth sustained sound from beginning to end. In short, it in no way apologizes for being conceived by a Negro.

The Rev. David Licorish offered the descriptive narration, which, during the opening overture, was largely inaudible, due to a combined pipe organ and piano accompaniment in the hands of musical Helen Jones, pianist, and ever-competent Bruce Wendell, organist, an ideal substitute for a symphony orchestra for which the Dett work was originally scored.

Maurice Thompson, tenor, was a ruthless, fickle Pharaoh. Evelyn Greene, coloratura soprano, and Princess Nyoka, danseuse, entertained him most aesthetically. Roy O'Loughlin, tenor, was most effective as Moses.

Other singers who lent their talents to the musical success were Lisle Greenidge, bass-baritone; Bettye Voorhees, contralto; Marian Ricca, soprano, as Miriam; seasoned John Eckles, tenor; Leroy Brodwith and Philip Eastman Jr., baritones, and Charles Ward, tenor.

The chorus was superior to customary groups, and showed definitely the value of experience in grand opera. Ann Garnett-Green supervised the ballet, and Mary Dawson both trained and conduct-

ed the production. The highlight was the exceedingly effective choral elaboration of "Go Down, Moses."

Postlude

Leontyne Price's Art Is Attested in Recital

By Paul Hume

Leontyne Price's third song recital in Washington yesterday was her first in Constitution Hall.

The previous Thursday night she sang the role of Cleopatra in a performance of Handel's "Julius Caesar" at Dumbarton Oaks. In recent seasons, thanks to television, we also have had her measure as Tosca and Pamina.

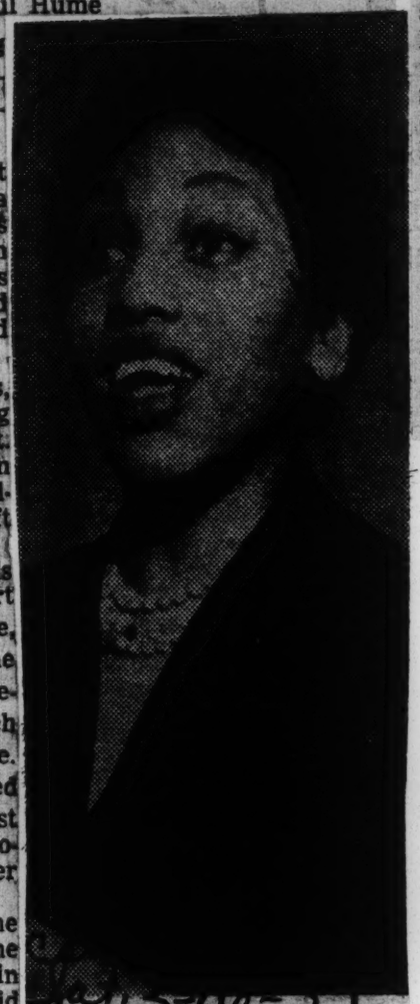
There has, for some years, been no question of her coming supremacy as a singing artist. Yesterday she strengthened in every way possible each excellent impression she has left with us in the past.

Today Leontyne Price stands among the foremost concert and opera artists of our time, secure in her vocal art to the point where no comment beyond that of praise for each facet of that art, need be made.

As an artist, she has attained such stature that, for the most part, we can only list her program in order to catalogue her various achievements.

Thus, in arias by Handel, she disclosed her command of the noblest classic line, both in sustained song and in florid technique. Her "Dove Song," from "The Marriage of Figaro," instantly differing from the Handel, was equally touched with an inmost understanding of the meaning of the music, and its true style.

As Miss Price proceeds through a display of her talents, however, it is more and more clear that she is truly mistress of a remarkable breadth of musical styles. In four songs by Richard Strauss she brought to mind how right she could be as the Marschallin in "Rosenkavalier." In songs by Chausson and Hahn we heard a mental image of what a magnificent Thais she would make.



in "Tosca" and "The Magic Flute," is slated to make four important debuts during the 1957-58 season.

She will make her American operatic stage debut with the San Francisco Opera on Sept. 20 in a leading role (Madame Lidonino) in the American premiere of Francis Poulonc's "Dialogues des Carmelitos." Her European operatic stage debut is set for May, 1958, at Vienna's Staatsoper where, at the personal invitation of Herbert von Karajan, she has been engaged to appear as Aida.

Additional highlights of her U. S. tour will be her Aug. 31 concert at the Hollywood Bowl with her husband, baritone William Warfield, and four engagements in February with the American Opera Society in the title role in Monteverdi's "The Coronation of Poppea."

In Verdi Mass

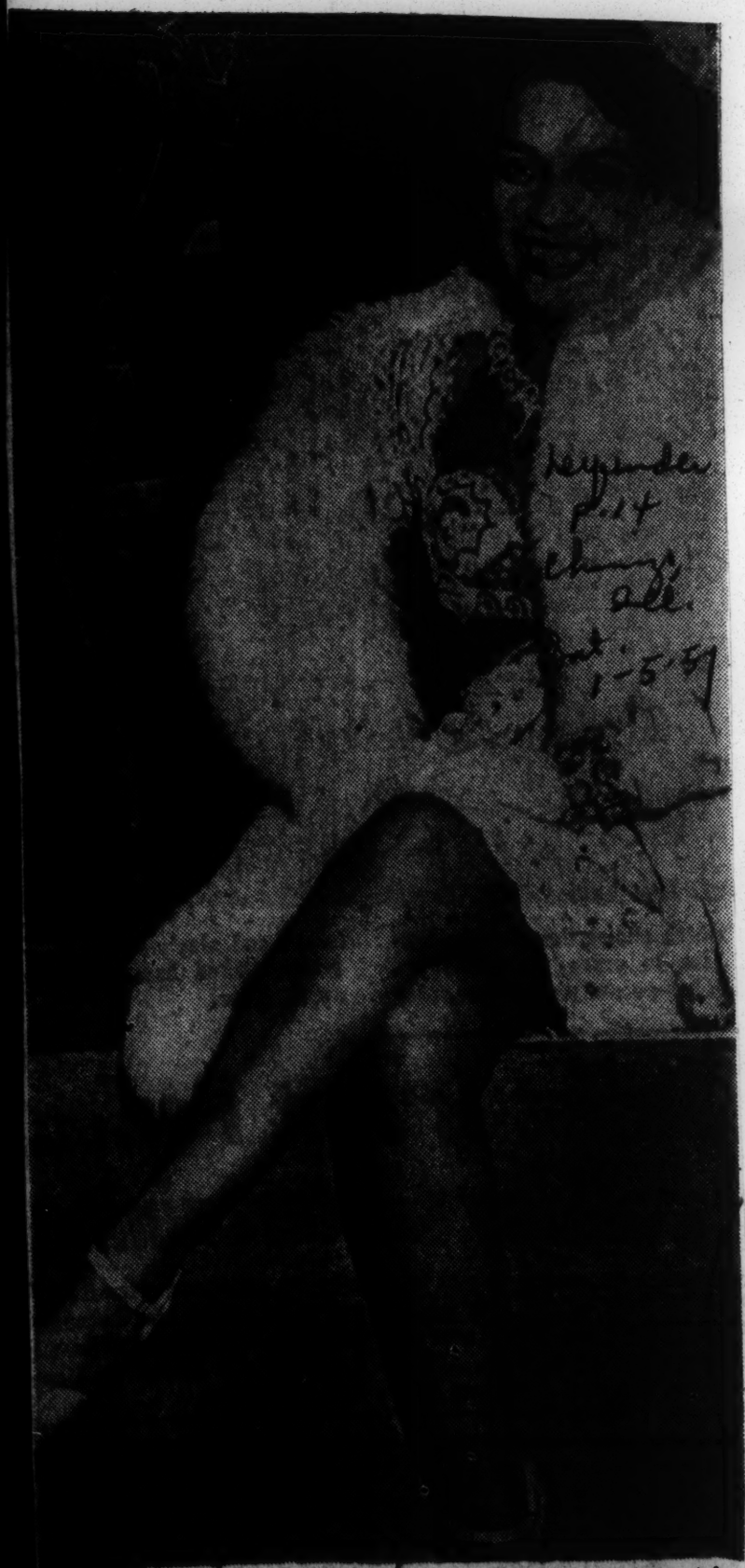
Leontyne Price will be soprano soloist in the great Verdi "Requiem Mass," to be performed by Eugene Ormandy and the Philadelphia Orchestra on CBS radio Saturday, April 6, from 9:05 to 10:30 P. M. EST.

Leontyne Price Wins Opera Roles

NEW YORK (ANP)—American soprano Leontyne Price, who gained national recognition through her television appearances with the NBC Opera

28 1957

MURIEL RAHN



OPERA STAR MURIEL RAHN, the original "Carmen Jones" had hoped to join hubby who is touring Africa for State Department but due to plans for early tour of college campuses had to pass up trip. Her hubby, Dick Campbell, is one of nation's top concert talent agents and during World War II was co-ordinator of Sepia talent for USO shows.

PAUL ROBESON

28 1957

Robeson Concert Heard in Britain

LONDON — The British admirers of Paul Robeson the obstacle presented by American withholding of a passport is easy to overcome.

An estimated 900 persons filled St. Pancras Town Hall to near capacity Sunday night to hear the world famed baritone — by telephone. In this way, they proved that, to them, a Robeson concert is much more important than the politics which kept him confined to the United States for the past [illegible].

Denied a passport on the grounds that his travel abroad would be "contrary to the best interests of the U.S., "Robeson had been unable to leave the country since 1950. The State Department has withheld his passport because of his alleged pronouncements in support of Communism.

• • •

THE SUNDAY concert was sponsored by the London Paul Robeson Committee, a branch of the National organization founded in Manchester in 1955. One of its avowed purposes is to provide Britons with the opportunity to hear the noted artist. Another is to beseech the American government in his behalf.

The sponsors claim that the national organization is supported by individuals and groups representing about 10,000,000 Britons.

In addition to fifteen Labor members of Parliament, supporters now include many respected and eminent Britons.

British post office technicians who arranged the London end of the hookup said that as far as they knew it was the first time that trans-Atlantic telephone facilities had been used in this way to give a concert hall performance.

They said the technical arrangements at the American end were managed by American Telephone and Telegraph.

• • •

ROBESON OPENED his program with a song about Daniel in the Lions den. He was singing in a New York studio.

The quality of the sound having passed through the new high-fidelity cable, was excellent. Almost 60 years of age, Robeson was in good voice.

After fifteen minutes of singing, Robeson talked.

"Thanks a thousandfold, "he said. He would soon be coming to England, he predicted, thanks largely to the efforts of the sponsors of the concert.

The Trans-Atlantic call lasted exactly 23 minutes. Including the British post office charges for special service, the bill was expected to be about $255.

PAUL ROBESON

Robeson In London

Paul Robeson, the singer, denied a passport by the State Department, gave a concert to 900 persons in London's Town Hall recently without leaving New York.

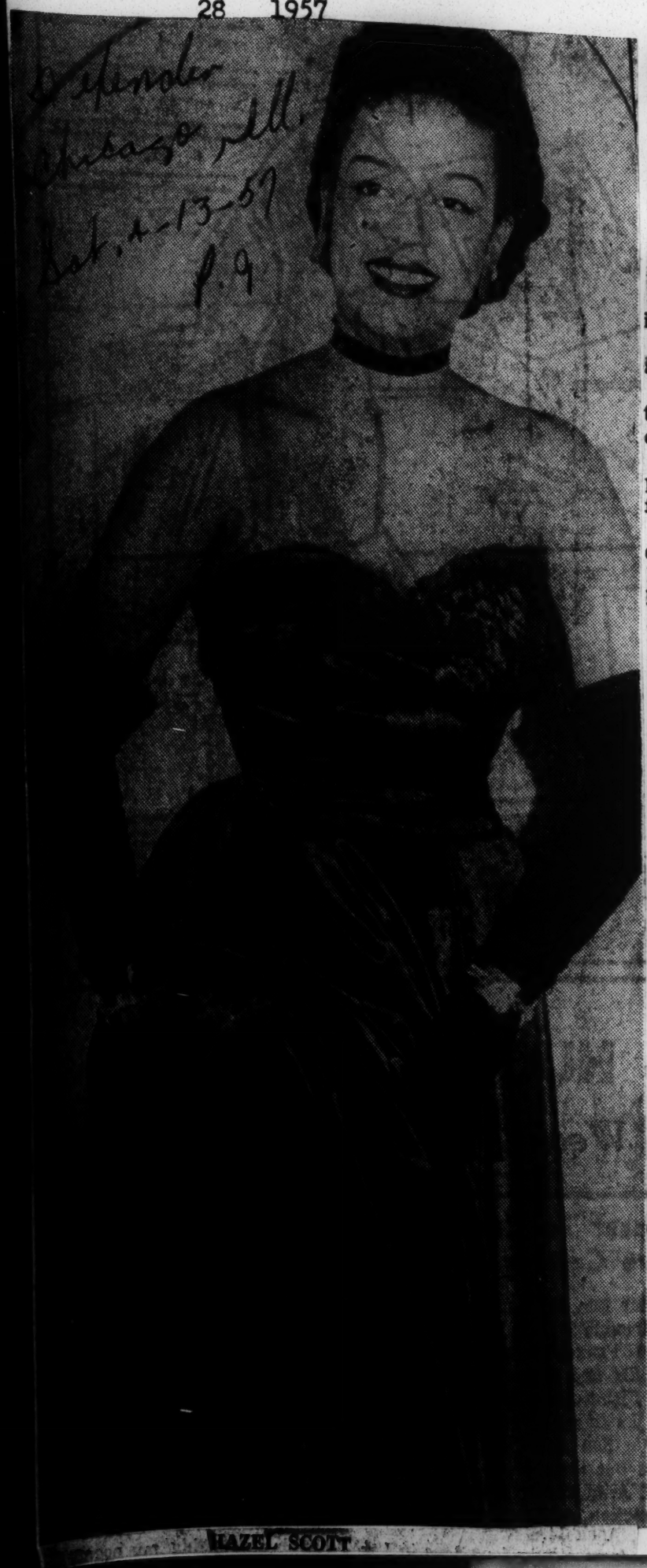
By means of the new telephone cable and high fidelity speakers, Mr. Robeson's deep baritone was heard as well in London as it was in the New York studio from which he sang.

When television spans the Atlantic within the next year, London will not only hear him, but will see him on the screen, live.

Perhaps by then the State Department will have reconsidered its refusal of a passport.

28 1957

HAZEL SCOTT



HAZEL SCOTT

Hazel Scott Triumphs In Paris, France Debut

Defender Chicago Ill. Sat. 4-13-57 p. 9

By E. A. WIGGINS

PARIS — The latest American artist to cross the Atlantic and SCORE with Paris theatre-goers, is the comely and vivacious Hazel Scott, brilliant concert pianist, and vocalist.

Miss Scott's successful debut at the Olympia on Thursday increased the "snow-ball" reputation and prestige of our artists who have performed there during the past four years.

With only twelve minutes for her current "Music-Hall" performance, Miss Scott impressed all "First Nighters" with her ingenious ability at the keyboard playing "Tea For Two" and "St. Louis Blues." Her vocals included "Wayward Wind."

Each number is announced by Miss Scott in fluent French. She is accompanied by Kenny Clark, on drums and Gerard Pochonet, (French), Contre-Bass.

Although Miss Scott's program is short, her check is long . . . More power to Monsieur Bruno Cocoatrix, who, during the past four years as General Manager, has made the Olympia the most important Variety Theatre in Paris.

* * *

French Newspapers announced today Monsieur Bruno Cocoatrix's departure for America, to sign a contract with Judy Garland and her trope of eighteen artists for an engagement at the Olympia next September.

While in America, Monsieur Cocoatrix will undoubtedly seek some Sepia attractions also. Because in practically every program he arranged for the Olympia during the past four years, has included some of our outstanding performers.

28 1957

VIVIAN SCOTT

Honors Flow To Miss Scott

Journal and Guide
Sat. 3-23-57 P. 15

Pianist's Life A Series Of Awards

Norfolk, Va.

NEW YORK — Life for young and talented concert pianist Vivian Scott has been just a series of awards, awards, awards, grants, grants and grants.

And it was her talented fingers and skillful interpretations that brought it all on her.

• • •

MISS SCOTT'S musical career began in Pontiac, Mich., when phenomenal progress with her first music lessons attracted the attention of a music-lover there. She, subsequently, was awarded a scholarhsip for advance study at Howard university.

While majoring in music at Howard, Vivian's artistry attracted the attention of another great master of the piano, Madame Rosina Lhevine, of the famous Lhevine piano duo. This brought her a scholarship at the Juilliard School of Music in New York.

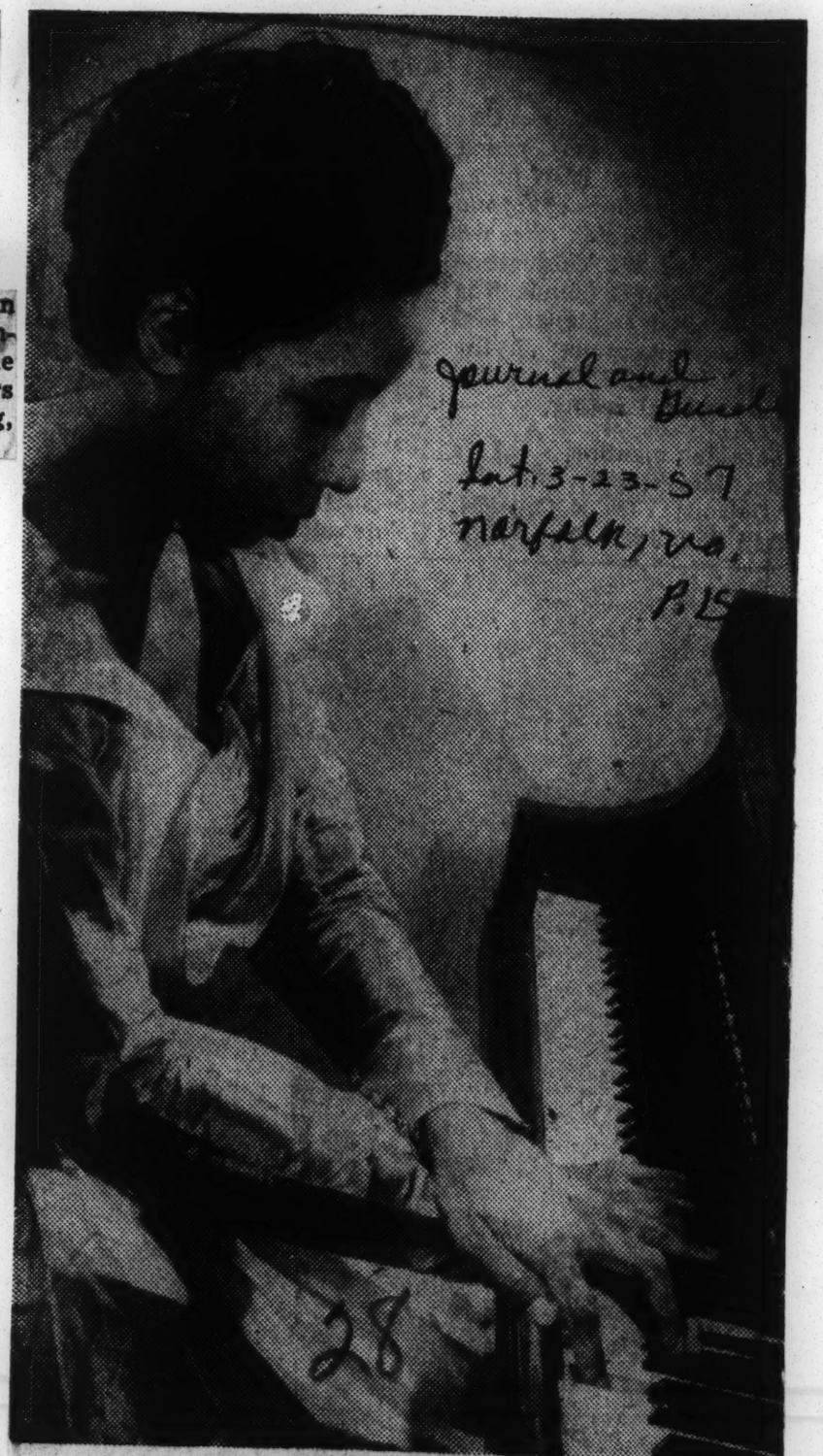
FOLLOWING THIS in 1952, Miss Scott won two awards, the John Hay Whitney Fellowship, which enabled her to study under European masters for a year, and the Carl Friedberg Musical Foundation scholarship.

After her study abroad, Miss Scott had reached full, professional stature and was immediately engaged to appear with the NBC Symphony Orchestra.

• • •

MISS SCOTT HAS appeared in a successful town Hall recital in New York and the critics feel that she has "the stuff of which pianist are made. Her technique is large her tone magnificent, Sonorous"

On her current tour Vivian Scott will be presented in concert in the Auditorium of the Elizabeth City State Teachers college on Friday evening, March 22.



VIVIAN SCOTT
Her Awards Have Been Many

...ppa Schuyler Enthusjastically ...eived In Recital At London Hall

...RUDOLPH DUNBAR

...ON. — (ANP) — Philippa ... rise of excellence in the ... hierarchy was admirably ... by an astonishing ex... vibrant artistry at the ... all London recently.

...Schuyler appeared in ... two years ago, the magni... playing has proportion... brilliant growth of tech... virtuosity as a result of ... industry and exper...

... understands the art of ... which was portrayed so ... gly in the "Chromatic ... and Fugue." There was a ... melodious polyphony—and ... consistently successful in ... in moving each voice in ... independence and with ex... eloquence. This work ... demonstrates that Philippa ... masterful command of the ...

... been the fashion for skill... ...mers to rearrange a com... ...work and affix their names ... a hyphen. Philippa ha... ...cast with a marvelous ... playing of Albeniz ... captivating "Zapatac...

... Much Feeling

... heard played so often ... "Sonato In F Minor ... 1,"—all with various ex... ...variety of interpretations. ...ic, you must remember ... effect is always to lead ... to explore hidden secrets ... and of special senti... ...which Miss Schuyler dis... this work with such fer... ...th of feeling.

...cond half of the program ...comprised of the works of ... and Copland—two Ameri... ...posers, were unknown to ... But the artist's stamp ...ity was beyond even the ...spicion of conspicuous at... ...please. "Rumpelstiltskin," ...composition is a delight... ...work and was well re...

..."eau" by Ravel is a po... ...fanciful composition that ...s captivate an audience. ...rises, in the midst of ...pool, "Sighing whitely" ...the heavens, and falling ...myriad glittering water-drops, gurgling, splashing making faint sounds like half-heard bells, chuckling to itself as it rejoins the water whence it rose. It is enough to contemplate the wonderful foun... tain of tones the composer has made and the pianist so consu... mately presented—knowing and feeling every note of its intricate structure. Technique does not present any insurperable difficul... ties to Philippa whose fingers move up and down the key-board with the flexible sinuosity of a ser... pent.

In the two Scherzos which clos... ed the programme, Philippa brought out all the sparkle and glitter in sound that are concen... trated in them, with bold clear out... lines, and with its rhythms that re... concile peasant vigour with the utmost refinement of civilized taste.

Plays With Smoothness

Throughout the entire perform... ance, she played with a smooth... ness beyond the dreams of satin... She was enthusiastically receiv... ed. Encores included the "E Fla... Impromptu" by Schubert, a Tango by the Argentine composer Julian Aguirre, which was played with a perfect round of rhythmic design, and three Preludes by Gershwin.

Here I feel defiantly to state the truth, that, the highest art even in a narrow sense, comes only with a true poetic message. Philippa Schuyler has not yet amassed this phase of pianistic interpretation to the fullest extent. But this is a minor flaw among her wealth of brilliance and sheer beauty in pi... anoforte playing. That, she will achieve in the mollow of time and would insensibly heighten the mas... sive oracle of her playing for af... ter all she is still very young. And what is even more encouragirg, Philippa toils relentlessly in reverent pursuit of her art.

The Americans are truly great. Despite the fantastic prejudice we read so much about, the Negroes have been given an opportunity to progress in almost any intellectual and artistic domain in the U. S. A. No such opportunities are opened to British subjects. There has never been a Philippa Schuyler in the British Empire.

Philippa Schuyler To Give Recital In Virgin Island

CHARLOTTE AMALIE, St. THOMAS, V. I. (ANP) -- Philippa Duke Schuyler whose piano artistry has won international commendation will appear in recital on the evening of February 21 at the auditorium of the Charlotte, Amalie High School under the auspices of the Hotel Association of the Virgin Islands. Phillippa appeared twice in recital in St. Thomas Her coming appearance is eagerly looked forward to by Virgin Islanders.

Leslie Winnik of Winnik Films, Truman Gibson, Secretary of International Boxing Club, and William Hathaway, producer, are in St. Thomas making arrangements to shoot a one hour color film of the coming carnival to be held in April. The film will be used over the National Networks. Particular stress will be placed on the calypso which has become so popular in the United States and elsewhere. The group plans to bring along with them ton calypso entertainers to take part. The script and music will be done by Bill Hathaway who has written material for Harry Belefonte.

Commissioner of Public Works Rudolph Galiber, native, sent in his resignation as Commissioner to Governor Walter A. Gordon on the afternoon of Tuesday, February 6 to take immediate effect. Efforts to find the reason for the sudden resignation have met with failure. It is believed and with good grounds that the Commissioner was asked to resign by either the Governor or the Department of the Interior.

Phillipa Schuyler To Give Recital

The gifted young concert pianist, Philippa Schuyler, will be presented in recital on Sunday, March 3, at 4:30 p.m. in the Alabama State College Auditorium Arena.

The members of Beta Nu Omega Chapter of Alpha Kaapa Alpha Sorority are happy to have the opportunity to present an artist of such exceptional ability as Miss Schuyler. When she was 5 years old, she began playing her own works on NBC. At 7, she gave two recitals of them at the New York World's Fair. At 12, she composed a symphonic poem, Manhattan Nocturne, and the next year a scherzo, Rumpelstiltskin.

Both received prizes in a young composers contest sponsored by the Detroit Symphony Orchestra and both were performed later by major music organizations including the Detroit, Chicago, San Francisco, Boston and New York Philharmonic Symphony Orchestras.

Tickets are available through members of the local chapters of Alpha Kappa Alpha.

CONCERT PIANIST

Miss Phillipa Schuyler will appear in a recital this afternoon at 4:30 in the arena-auditorium of the Alabama State College. This talented young artist is being presented by the Nu Omega Chapter of the Alpha Kappa Alpha Sorority. The public is invited.

Schuyler Concert Slated At State College Today

Montgomerians will have the long-sought opportunity to hear the world renouned Philippa Schuyler, a young American concert pianist and composer, as she appears in recital this afternoon at 4:30 in the beautiful Arena-Auditorium on the campus of Alabama State College.

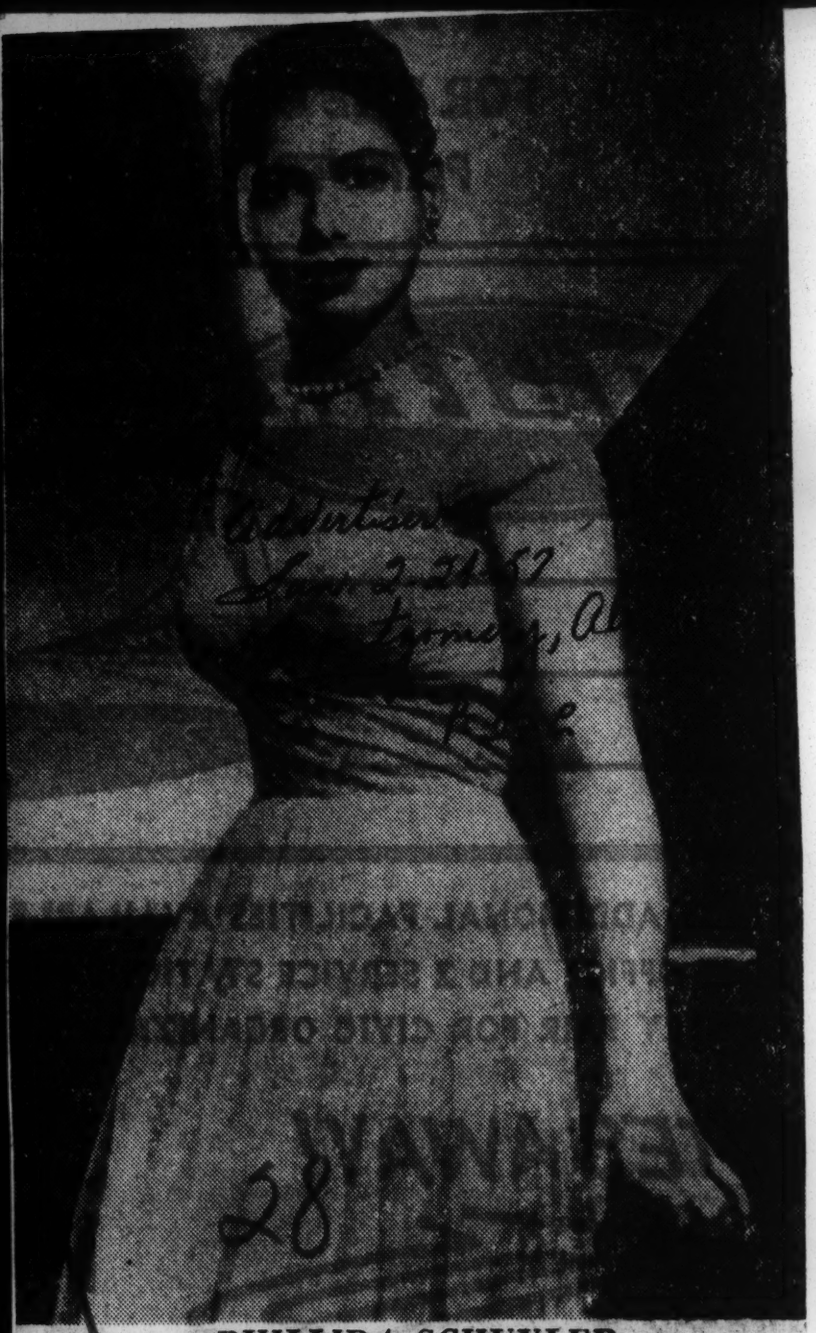
Miss Schuyler will be remembered as a popular child prodigy who at the early age of four was the composer of 10 piano compositions. At five, she was playing her own works on NBA and at 15 her Sleepy Hollow Sketches were played in piano transcription at a United Nations celebration at Terrytown-on-the-Hudson, Washington Irving's birthplace, and received a plaque in commendation. Although she is no longer a child prodigy, but a charming young adult, her musical performance is no less prodigious.

In 1953, Miss Schuyler made her Town Hall debut about which the New York Times said "It can be reported that her gifts were not mere flashes, extinguished with the expiration of childhood. She is a pianist of exceptional intelligence. Not a note seemed to be slurred, missed or given an inaccurate time value all evening . . . and she can play a fugue as if she had worked it out herself."

Her European debut came within the same year at which time she presented concerts in many places including Paris, France; Addis Ababa, Ethiopia, Stockholm, Copenhagen, Oslo, Helsinki and Tampere, Finland, Amsterdam and Roermond, Holland and Brussells. She triumphantly completed a four-month tour and 40 concerts.

Music critics everywhere have been lavish in their praise of this unusual young pianist. One European critic said, "This young American pianist with the Dutch name and the jade complexion was a fascinating new experience for the public. Here is a distinguished talent. The concert was mellow and clear, yet with astonishing force and orchestral effects."

Beta Nu Omega Chapter of Alpha Kappa Alpha Sorority is proud to present Miss Philippa Schuyler to the music lovers of Montgomery.



PHILLIPA SCHUYLER

Alpha Kappa Alpha Sorority will present Phillippa Duke Schuyler, an international known artist, March 3 in Alabama State College Arena. This sensational young pianist has been on tour and on stage most of her life. In the past few years she has traveled 35 countries. Phillippa has said "people everywhere have been so kind."

28 1957

DR. WILLIAM GRANT STILL

COMPOSER TO CONDUCT OWN WORK
William Grant Still (right) . . . Mrs. Mable Massengill Gunn. . . .
(See story)

William Grant Still to conduct Southeast Symphony Sept. 8

Dr. William Grant Still will conduct his G minor Symphony in the fourth and last concert of the year of the Southeast Symphony association Sunday, Sept. 8, at Pepperdine college.

Dr. Still, who lives here, has been guest conductor of the symphony this year. The concert, at four p.m., is to be presented without charge.

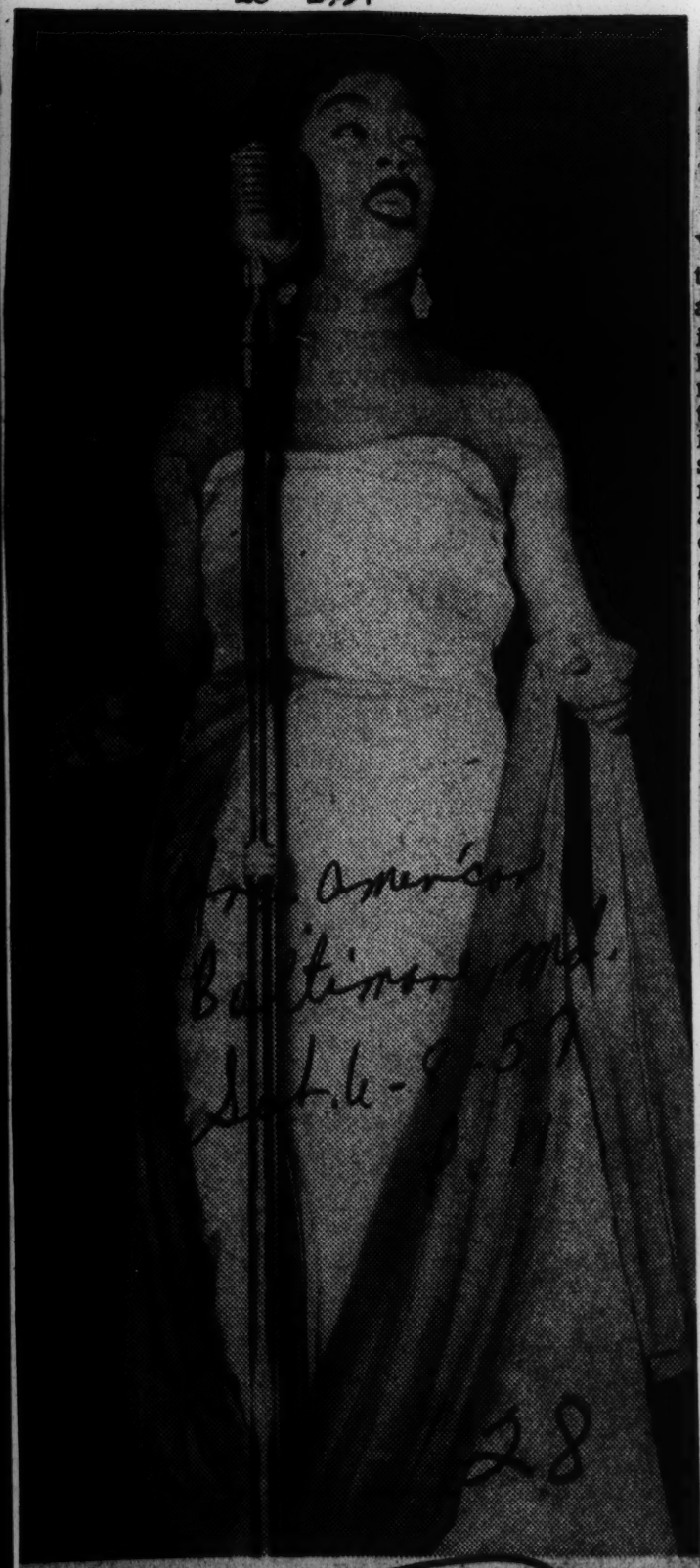
The series this Spring and Summer has been "very rewarding from the standpoint of attendance and appreciation," Mrs. Mabel Massengill Gunn, president of the association, announced.

The Association has presented Gwendolyn Heyliager, concert pianist; second generation musician, Eugene Edgar Page, Jr., son of composer Eugene Page, and George Goodman, baritone, assisted by Page and harpist Toni Robinson and accompanied by Donald Jackson.

Goodman was recently married to local girl, the former Beulah Terry, also a singer. Jackson is also a product of local schools, graduate of Jefferson high school.

28 1957

SARAH VAUGHAN



ON WALDORF ROOF—Sarah Vaughan took over the swanky atmosphere of the Waldorf-Astoria's Starlight Roof Monday. With Count Basie, she was part of the first all-jazz show featured at the Gotham spot.

Dorothy Kilgallen:

Sarah Vaughan Balks at Calypso Bit

NEW YORK, June 6 — Sarah Vaughan really gave the boot to the Waldorf-Astoria policy—and emerged triumphant. Sensing that the hotel management's attempt to turn her into a "calypso" performer resulted in a a bagel at the dinner show, she staged a revolution, and did her own act for the supper-time guests. Both she and Count Basie were sensational.

Kilgallen

Sir Sidney Oakes' wife, a Swedish beauty, has left him in the Bahamas to return to Europe with their child. She tells friends she'll try to make it as a screen actress after she wins her freedom. Sir Sidney is the son of the multimillionaire whose murder has never been solved.

NONE OF THE boys along Madison avenue would be astonished to learn that Pat Weaver and Sid Caesar will take over Channel 13 before Labor Day. Pat's boys have done a thorough job of checking the station's facilities . . . The Errol Flynns (Pat Wymore) soon will make the formal announcement. Their marriage is over, as he quite cheerfully confided to friends before returning to Paris.

Marlon Brando's one-time fiancee, Josianne Berenger, is dating French singer Andre Phillippe, who probably needs plenty of consolation since parting with starlet Susan Harrison . . . Pearl Bailey and Louis Bellson are trying to adopt another child.

EDDIE BRACKEN, last seen in "Shinbone Alley, has bought the rights to a script titled "Important Love." Those who've seen the play say there's quite a close connection with the Hildy McCoy headlines of past weeks . . .

They're still at it: the subject of the last funeral oration competition at Trinity College chapel, Cambridge, was James Dean.

Marlon Brando is behaving like a true reformer, lecturing pals on the dangers of motorcycling—a sport which once occupied quite a bit of his time. He is quoted as telling Wally Cox: "Get rid of your horse, man. They're for cops and maniacs" . . . Just for the record, kids. The owner of Bonnie's Steak House is named Isaac.

Sarah Wows 'Em At The Waldorf

NEW YORK — From a choir singer in a Newark, N. J. church to the swanky Waldorf-Astoria hotel's Starlight cafe represents years of struggling to reach the top, but Sarah Vaughan finally made it. Opening a 4 weeks engagement at the world-famed Park Avenue hostelry before a formal-attired audience of the greats in civic, government, sports and show business, the Divine One earned the terrific rounds of applause that a standing room only audience gave her at the end of her 40 minute act.

Considered the peak engagement of any performer's career, the Waldorf has an international reputation and in the last three years have played the top Negro artists including Lena Horne, Harry Belafonte, Pearl Bailey and Dorothy Dandridge. But the Sarah Vaughan show, along with Count Basie's swinging band and Buddy Phillips' Haitian dancers, was the first real jump show that they have booked.

Tribune College Mixer Is a Fun Fest

Laverne Young of the University of Illinois is first in line to get Sarah Vaughan's autograph. Her Carson Pirie Scott & Co. colleagues are shown in their red wool jersey overblouse costumes with matching berets.

BY MARYLOU LUTHER

"Boola Boola" defected to "Dancing in the Dark" as Sarah Vaughan set the entertainment pace last Tuesday at The Tribune's eighth annual college mixer. The more than 300 collegians present, representatives of 12 Chicago stores and their branches, sat in hushed appreciation as "The Divine" Sarah warbled her way across the stage of the Hotel Sherman's Bernard Shaw room. Even Hit Singer Nick Noble ignored "On Wisconsin" for another standard, "Moonlight in Vermont," and local Songstress Betty Martin's rendition of "Ever Lovin' Arms" outloyaled "We're Loyal to You, Illinois." Prof. Backwards charmed the co-eds and their masculine counterparts with his wizardry at the blackboard. Frankie Scott, "the undernourished comedian," agreed with Broadway and Hollywood Star Celeste Holm that food is the root of all evil [and the basis for a refreshing routine by the young comic]. Miss Eleanor Nangle, Tribune beauty editor and fashion director, was hostess. Chet Roble and his combo provided the hand-clapping music, and Eddie Hubbard, W-G-N disc jockey, alternated with Chet in introducing the talent.

Nation Honors Waller During Week Of May 16

Defender, Chicago, Ill.
Sat 5-18-57

NEW YORK — All branches of show business will once again combine to help perpetuate the memory of the late "Fats" Waller through the Thomas "Fats" Waller National Memorial Week Of Music, May 16 through 23.

Spearheading the 1957 tribute to the beloved "Fats" will be the nation's disc-jockeys, who will highlight his recordings and the recordings by other artists of his many works.

Important programs on the major radio and television networks will feature medleys and special vocal and instrumental arrangements of Waller compositions during the May 16-23 period of the "Fats" Waller 1957 National Memorial Week Of Music.

May 16-May 23

Journal + Guide

Tribute Slated For Fats Waller

Sat 5-18-57 Norfolk Va

p. 13

NEW YORK — All branches of show business will once again combine to help perpetuate the memory of the late great "Fats" Waller through the Thomas "Fats" Waller National Memorial Week of Music, which will be marked during the period of May 16 through May 23 as a tribute to the man who made so many worthwhile and lasting contributions to contemporary American music.

Spearheading the 1957 tribute to the beloved "Fats" will be the nation's disc-jockeys, who will highlight his recordings and the recordings by other artists of his many works.

• • •

MANY OF the top platter-spinners in the United States and Canada have scheduled daily broadcasts, featuring Waller recordings, brief eulogistic comment and word pictures of his brilliant, colorful career and immortal music.

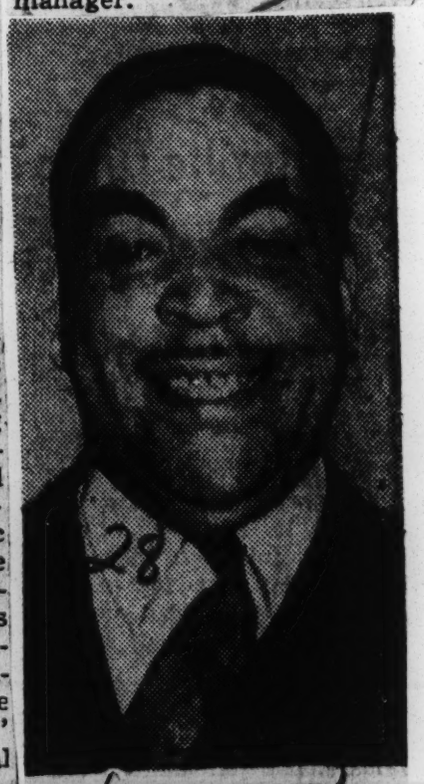
Important programs on the major radio and television networks will feature medleys and special vocal and instrumental arrangements of Waller compositions during the May 16-23 period of the "Fats" Waller 1957 National Memorial Week of Music.

• • •

THE UNFORGETTABLE "Fats" wrote over 450 musical compositions including "Ain't Misbehavin'", "Honeysuckle Rose", "Black and Blue" and many other tunes that will live forever. These are looked upon as jazz classics and are played and sung all over the world.

When he turned his talent to musical shows he turned out "Hot Chocolates", "Keep Shufflin", "Load of Coal", "Tan Town Topics" and "Early To Bed", all of which were Broadway hits.

Chairman of the Thomas "Fats" Waller National Memorial Week of Music is W. T. Ed Kirkeby, who had been associated with "Fats" for many years as his personal manager.



FATS WALLER
Memory Honored

Warfield back, irked by Ambassador in Belgium

Afro-American Sat. 1-26-57 P. 7

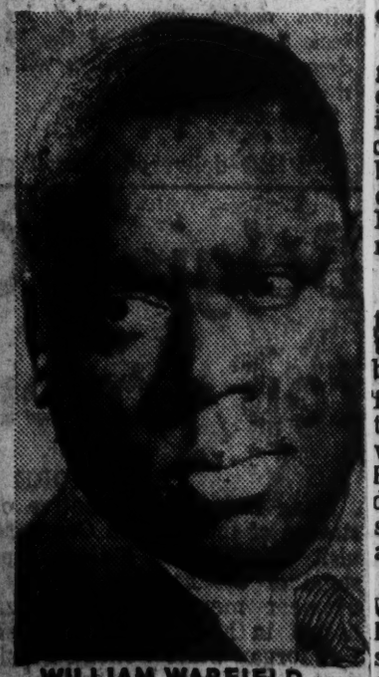
Baltimore, Md.

NEW YORK — Just returned from a tour of darkest Africa, baritone William Warfield was pondering here last week the unexplained cancellation of a 10-day segment of the junket that would have taken him into the Belgian Congo.

Warfield reported that the American embassy in Belgium, not the Belgians themselves, scratched the visit to the Congo region on grounds of security.

Although the singer appeared in 12 African countries, suffering untold hardships while so doing, and although the Belgian Congo is known to be enthusiastic about music, the U.S. Ambassador reportedly suffered a siege of timidity at the last moment. He took up the okey for that part of the journey.

Warfield was sponsored on



WILLIAM WARFIELD

the tour by the State Department.

* * *

ON THE long trek, Warfield sang in white dinner jacket or in formal tails, depending upon the weather, and was paid fees ranging from the equivalent of $2.63 in American money to $1,100.

His accompanist, Otto Herz, played on borrowed grand pianos, on honkytonk uprights and on instruments with a dehydrating lamp within the works to prevent the tropical moisture putting it suddenly out of tune.

Some of the dates, especially on the west coast of Africa, were in forsaken outposts, where as far as anyone knows, the American was the first singer ever to give a professional performance.

There were no theatrical managements and no halls in many of the spots Warfield hit for the International Exchange program.

* * *

THE DATES were lined up by correspondence, by embassy contacts in Washington and by a diligent study of airline scheduled flights, some of the communities visited having but one plane weekly, so that fact determined the booking.

Warfield sang in five languages and came back with the conviction that what is popular in an American or European concert hall is pretty likely to be equally popular in an African movie theatre or YMCA. Natives love music and have no prejudices.

* * *

WARFIELD WAS a guest at the Nuptial Ball for the daughter of an ex-president of Liberia and was astounded by the formal attire and champagne in the midst of jungle country. He was summoned to Emperior Haile Selassie's box in the Addis Ababa playhouse most sumptious in all Africa, and awarded a gold medallion.

On less than a day's notice Warfield got up on the lyrics of Liberia's anthem (Liberia speaks English) and his rendering of the words—apparently never before heard in Monrovia from the lips of a foreign singer—became a patriotic and sentimental sensation.

William Warfield In Triumph Abroad

Defender Sat. 1-26-57

Chicago, Ill.

Robert J. Landry, writing in "Variety," the stage-folk's bible pens an interesting story on Williams Warfield, American baritone and his appearances in Africa, under sponsorship of U. S. State Department.

28 P. 14

Landry says: "He sang in white dinner jacket or in formal tails, depending upon the weather, and was paid fees ranging from the equivalent of $2.63 in American money to $1,100. His accompanist, Otto Herz, played on borrowed grand pianos, on honkytonk uprights and on instruments with a dehydrating lamp within the works to prevent the tropical moisture putting it suddenly out of tune. Some of the dates, especially on the west coast of Africa, were in forsaken outposts where as far as anyone knows the American was the first singer ever to give a professional performance.

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Warfield sang in five languages and came back with the conviction that what is popular in an American or European concert hall is prettly likely to be equally popular in Africa.

Music: Warfield Sings

Baritone Is Heard in Town Hall Recital

WILLIAM WARFIELD, baritone, assisted by Sonya Monosoff and Gerald Tarack, violinists, and John Strauss, organist. At Town Hall:

Honor and Arms, from "Samson".....Handel
Bois epais, from "Amadis".....Lully
Presto io m'innamoro.....Mazzaferrata
Recitative and aria from "Judas Maccabeus".....Handel
L'Horizon chimerique.....Faure
Organum duplum: Deum time..Leoninus
Psalm Cl.....Campra
Dichterliebe.....Schumann
Spirituals

By HOWARD TAUBMAN

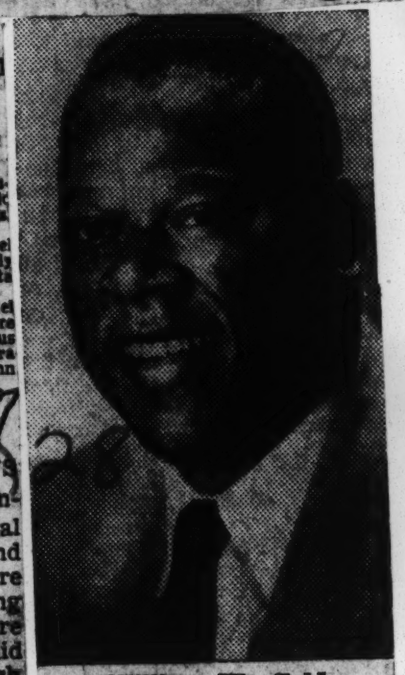
WILLIAM WARFIELD'S recital at Town Hall Sunday night was a testimonial to his curiosity, range and probity as an artist. There was not an unworthy thing on the program, and there was scarcely a work he did not illuminate with some fresh insight. Performances of this order are rare at any time, especially among singers.

The most fascinating item the baritone undertook was the "Deum Time" by Leoninus, French composer of the twelfth century. To appreciate this extraordinary music, one must make an effort to imagine how it might have affected its contemporaries. To us it is close to the plainsong of the church, but in its time it must have seemed radical in its emotionalism. The measure of Mr. Warfield's accomplishment is that he communicated its power and intensity.

Mr. Warfield has a big voice, but not once did he let it pour out at the full for shock effect. He attempted to bend and shape every tone to expressive purpose. His soft head tones were remarkably light and pliant in view of the essential weight of the voice. He sang the florid passages of Handel, Campra and Leoninus with equal flexibility while making clear their differences in style.

It was evident that to this impressively matured American singer each aria and song was a creative entity. He understood the meaning of the words he sang, whether in Italian, French, Latin or German, and he grasped the subtlety with which a composer like Fauré or Schumann found music for words.

The four songs of Fauré's "L'Horizon chimérique" had a wealth of nuance achieved within a carefully controlled and narrow spectrum. In the "Dichterliebe" Mr. Warfield summoned greater vocal variety and plumbed profounder



William Warfield

emotional depths. The Schumann cycle was a cohesive and powerful experience as a whole, and if one pauses to admire the singing of "Hoer' ich das Liedchen klingen" or "Ich hab' im Traum geweinert," it is because they were interpretations one would long remember.

Otto Herz was the sensitive piano accompanist, and in the Leoninus and Campra pieces Mr. Warfield had the assistance of John Strauss, organist, and Sonja Monosoff and Gerald Tarack, violinists.

Wm. Warfield, Leontyne Price in Bowl on 5th wedding anniversary

Joint appearance in Hollywood Bowl's all-Gershwin program Saturday, Aug. 31, of famed baritone William Warfield and his wife, soprano Leontyne Price, in itself a rarity at this stage of their individually successful carreers, is an extra-special occasion for yet another reason.

This is the couple's fifth wedding anniversary.

The Warfields married, in New York's Abyssinian Baptist church, which is Warfield's church, during the 1952 revival of "Porgy and Bess". Congressman Adam Powell, pastor of the church, performed the nuptials.

The pair first met in May of 1952 when they began rehearsals of the revival. They became engaged in Chicago during the showing there, and the day after their marriage, flew with the company to Vienna to introduce the Gershwin opera to European audiences.

Their 'honeymoon' was a running engagement covering Berlin, London, aris with "Porgy and Bess" before returning here for 8 months on Broadway and a national tour.

In the Bowl program, a new Robert Russell Bennett 40-minute concert version of "Porgy and Bess" will be sung. Before Miss Price and Warfield introduced the new arrangement at New York's Lewishon Stadium last year, the Gershwin Estate and Publishers had never permitted more than three songs to be sung on any concert.

28 1957

GUY WARREN

African Drummer Beats His Way To Music Fame

Defender Chicago, Ill Sat. 3-2-57

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By BAKER E. MORTEN

(ANP) — Guy Warren, whose artistry in African drumming has captured the hearts and imaginations of many lovers of African ous acclaim when he performed with his group during a concert here sponsored by a Chicago disc jockey.

The noted drummer introduced his "Talking Drums" to this country two years ago when he came to the U. S., and is currently the only drummer of his kind in America.

music, is currently the most-sought after entertainer in America as a result of the coming celebration of the Gold Coast Independence on March 6.

Warren's popularity was revealed last week as dozens of letters and phone calls poured into this city asking Warren's appearance with his sensational African drumming and dances at spots throughout the nation and in Canada.

The latest request for Warren is from the American Committee on Africa in New York City. The committee is planning a mammoth celebration of Ghana's Independence in New Yorq, and co-chairmen for the event are Dr. Channing Tobias and Mrs. Eleanor Roosevelt.

Thousands of people are expected to celebrate the Independence of Ghana, a new African nation. Representatives of many nations, including the U. S. and England, will attend the ceremonies.

Warren, who specializes in what he calls "the Talking Drum," was recently the recipient of tremend-

28 1957

Music: Millard Williams

Times
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Bass-Baritone Heard in Town Hall

By JOHN BRIGGS

MILLARD WILLIAMS, bass-baritone, who made his debut here in 1956, sang a recital at Town Hall yesterday afternoon.

At hi second appearance, Mr. Williams produced a rather mixed impression. He has in his favor a number of things, including a voice of basically good quality, a pleasing stage presence and, to judge from his carefully prepared program, intelligence and the capacity for work.

His limitations are of a technical sort. The very designation "bass-baritone," according to current usage, suggests vocal limitations, a voice not deep enough for Sarastro and unable to sustain the high tessitura of Amonasro or Rigoletto.

There were flasshes at yesterday's recital that suggested that the upper tones are there, but that Mr. Williams has not yet confidence in them. At other times Mr. Williams got off the track, so to speak, producing upper tones that were "open" and "shouty."

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It appeared yesterday that Mr. Williams has not yet mastered the trick of singing in head-voice, a branch of the singer's art requiring such delicate and precise co-ordination as to make threading a needle with boxing gloves to seem child's play.

A performer who has not mastered the "messa di voce," from full-voice to half-voice and back, would do well to by-pass works like Schubert's "Nacht und Traeume," which require absolute mastery of the pianissimo. Here and at other points it appeared that Mr. Williams' technical limitations prevented the full realization of his musical ideas.

Limitations and all, however, Mr. Williams is an appealing performer, and he was cordially received by yesterday's audience.

Mr. Williams sang works of Rosenmueller, Telemann, Bach, Handel, Schubert, Aitken, Besley, Peel, Warlock, Notley, Fisher and Dett. The accompanist was Charles Wadsworth.

Millard Williams